

SUBJECT WALTER ELIAS DISNEY

FILE NUMBER HQ 94-4-4667

HQ - 94-4-4667

HQ - 9-33728

LA - 80-294

October 4, 1940

LEW:LCE

MEMORANDUM FOR MR. TOLSON

Courtney Ryley Cooper's fingerprints are being taken out of the Exhibit Room. It is suggested that Walt Disney's be inserted in their place. Likewise Cooper's name is being removed from all booklets, etc.

Respectfully,

L. B. Nichols

RECORDED & INDEXED

94-4-4667-1

FEDERAL BUREAU OF INVESTIGATION
OCT 4 1940
U. S. DEPT. OF JUSTICE

TOLSON

ORIGINAL FILED IN

Nov. 10 1940

# Walt Disney Strolls Two Days Unrecognized in Washington



**THE GOLDEN EGG**—Walt Disney, the creator of Donald Duck and other favorites, poses with the quack-quack hero

Everybody knows Donald Duck but his owner, being more self-effacing, walked Washington's streets for two days unrecognized.

Without failure of fairyland trumpets or the need for Donald to run interference against Washington's fast-ticking field of autograph hunters, Walt Disney came here Friday "simply to see the sights" and left last night thinking whimsically on Uncle Remus.

Apparently he was unbothered by crowds which might have wanted to see the creator of Donald and the mastery of the world's greatest manager set to music. He said he saw half of Washington's sights before time for leaving. He is more relaxed than Donald.

Said by his friends "to live and dream in the world of fancy he has created," Disney was anxious to hear what the Nation's Capital is

thinking about as reality a matter as the war.

Donald Duck won't go quacking off to camp. Mickey won't capture 10 of the costly single-headed and Snow White won't be a war horse while the Seven Dwarfs head away the bleeding wounded.

Disney said he won't—or rather at this point doesn't think it wise to plant his creatures as specific characters in any era. He thinks of them romping about timeless.

Besides, he is concerned with "some real American folklore," centering around Georgia's first citizen Uncle Remus. Disney came here from Atlanta and the State's rural precincts where he tried to learn how Georgians really talk and how the Remus tales are standing up now. There will be more on the silver screen about this later.

Mr. Tolson \_\_\_\_\_  
Mr. E. A. Tamm \_\_\_\_\_  
Mr. Clegg \_\_\_\_\_  
Mr. Glavin \_\_\_\_\_  
Mr. Ladd \_\_\_\_\_  
Mr. Nichols \_\_\_\_\_  
Mr. Rosen \_\_\_\_\_  
Mr. Tracy \_\_\_\_\_  
Mr. Carson \_\_\_\_\_  
Mr. Egan \_\_\_\_\_  
Mr. Gurnea \_\_\_\_\_  
Mr. Hendon \_\_\_\_\_  
Mr. Jones \_\_\_\_\_  
Mr. Quinn \_\_\_\_\_  
Mr. Nease \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

94-4-4667-A  
c

## Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI Att'n: Training and Inspection Division DATE December 16, 1954

FROM : SAC, Los Angeles (66-257)

SUBJECT: WALT DISNEY  
EAC CONTACT  
LOS ANGELES FIELD DIVISION

Re SAC Letter 54-54 dated 10/7/54.

POSITION OF CONTACT

Date 1-12-55  
Approved by Bureau as SAC Contact

Mr. WALT DISNEY is the Vice-President in charge of production and the Founder of Walt Disney Productions, Inc., 2400 West Alameda Street, Burbank, California. Mr. DISNEY is extremely prominent in the motion picture industry and his company is the foremost organization in the production of cartoons.

SERVICES CONTACT CAN PERFORM

b7d [REDACTED]

Mr. DISNEY has recently established a business association with the American Broadcasting Company - Paramount Theaters, Inc., for the production of a series of television shows, which for the most part are scheduled to be filmed at Disneyland, a multimillion dollar amusement park being established under Mr. DISNEY's direction in the vicinity of Anaheim, California. Mr. DISNEY has volunteered representatives of this office complete access to the facilities of Disneyland for use in connection with official matters and for recreational purposes.

PAST RELATIONS WITH LOS ANGELES OFFICE

b7d [REDACTED]

SFM:gmw

RECORDED 56

DEC 23 1954



RE: WALT DISNEY

BACKGROUND

WALT DISNEY was born in Chicago, Illinois, on December 5, 1901. He received his elementary and high school education in the schools of that city and became a commercial artist in 1919. Between 1919 and 1922 he produced a number of cartoons and in 1928 created Mickey Mouse, his most famous cartoon.

Mr. DISNEY has been associated with his brother, ROY O. DISNEY, in the management and operation of the Walt Disney Productions since the establishment of the company by the brothers in the early 1930's. Mr. DISNEY resides with his wife and family in the Holmby Hills section of Los Angeles.

DEROGATORY INFORMATION

No derogatory information concerning this individual appears in the files of this office.

SAC RECOMMENDATION

Because of Mr. DISNEY's position as the foremost producer of cartoon films in the motion picture industry and his prominence and wide acquaintanceship in film production matters, it is believed that he can be of valuable assistance to this office and therefore it is my recommendation that he be approved as an SAC contact.

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: January 20, 1956

FROM : M. A. Jones

SUBJECT: **WALT DISNEY PRODUCTIONS -  
MICKEY MOUSE NEWSREEL UNIT  
MICKEY MOUSE CLUB  
AMERICAN BROADCASTING COMPANY**

Tolson \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

Walt Disney

On January 18, Mr. Jerry A. Holms, local representative for Walt Disney Productions, 1015 New Jersey Avenue, Northwest, phone METropolitan 8-1632, home phone JACKson 2-2023, came to the Bureau unannounced and took a regular tour. He was very much impressed with the tour and returned on January 19, 1956, to determine if it would be possible for him to take motion pictures for the television show, Mickey Mouse Club.

He presented his plan to Agent Kemper. He said that Walt Disney Productions sponsors a television show over the American Broadcasting Company between 5:00 and 6:00 P.M. for children. The program has an audience of 20,000,000.

He said that the show is broken down into four parts.

1. Mickey Mouse Newsreel
2. Young Stars of Hollywood Who Dance and Sing
3. Careers Under Title "What I Want To Be"
4. A Walt Disney Cartoon

He said that the show gets meticulous screening and that they do not put anything on which would in any way be offensive to either parents or children. He said, for example, they will not even show anyone hunting or any form of brutality.

He said that he would like to take a group of children, if possible, the children of Special Agents, and have two short scenes which would run about two minutes on the Mickey Mouse newsreel. He would like the first scene to be done on the range which would show the Agent shooting at a bull's-eye target and would be based on the fact that the FBI Agent is a great marksman and would be something which the children would look up to. In the second scene he would like to show how fingerprints are taken with the children watching and then a short showing of the fingerprint file. He does not want to emphasize the criminal side of fingerprints but would merely like to point out how many fingerprints we have and show how they serve a humanitarian purpose.

The entire film would be shot without sound and would run about 300 feet. He said that after the film was shot the narration would be dubbed in and he would want us to check the narration beforehand.

Enclosure 2

ECK:grs 2 ENCLOSURE 2

(2) 63 FEB 24 1956 EX-118

RECORDED - 1

INDEXED - 1

64-4-4667-2X

64-4-32254

64

64

Mr. Nichols

January 20, 1956

In regard to sponsors Mr. Sims said that the sponsorship is multiple and the attached list shows the various sponsors. These sponsors, of course, are aimed at children. Include dog food, cereals, canned milk, candy bars and popcorn.

A check of our files fails to show any information on Sims and Walt Disney, who is founder of Disney Productions of Burbank, California, is an approved SAC contact in the Los Angeles Office. He has been most helpful. (94-4-4667-2)

RECOMMENDATION:

In view of the tremendous audience and the fact that this would require very little work on our part, it is recommended that we call Sims and tell him that we will be glad to cooperate in his venture.

I don't think  
We should

I agree  
1-27

OK.  
K.

ADDENDUM/ECK:grs/1-27-56

On 1/26/56 Kemper called Sims and told him we would be unable to help him. He was extremely sorry and said perhaps he would call us at some later date to know if we could help him. Kemper told him to feel free to do so.

*ek*

TRUE COPY

Mickey Mouse  
Newsreel Unit

Dash Dog Food  
Franks..... Armour and Co.  
Ipana toothpaste..... Bristol-Myers.  
Cataup..... Campbell Soup Co.  
Frozen soup  
hot soup  
Franco-American Prdts.....  
Pork and Beans..... Campbell Soup Co.  
Carnation Milk..... Carnation Co.  
Coca-Cola..... Coca-Cola  
Wheaties  
Cheerios  
Cake Mixes  
Jets  
Trix..... General Mills  
Johnson's wax  
Lettuce..... Lettuce Inc.  
Mars candy..... Mars Inc.  
Mattel Inc..... Mattel Inc.  
Miles Laboratories..... Miles Lab.  
Mortons' Salt...  
SOS Co.  
TV Time Popcorn.....  
Vick Chemical Co.....  
Welch Grape Juice. Co.  
  
Monday.. Coca-Cola  
  
Tuesday...  
  
Wednesday... Vicks and General Mills  
  
Thursday...  
  
Friday... Lettuce Inc. and Morton's Salt.

ENCLOSURE

94-4-4667-2X

2-25-1-12



*Index* 44043

Metropolitan 8-1632

**WALT DISNEY PRODUCTIONS**

MICKEY MOUSE NEWSREEL UNIT  
1815 NEW JERSEY AVENUE, N. W.,  
WASHINGTON, D. C.

*Gerry A. Sims*  
NEWSREEL CAMERAMAN

*INDEXED*

94-4-4667-2X

*11-1-2*

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

FROM : Mr. Mason

SUBJECT: WALT DISNEY  
MOTION PICTURE PRODUCER  
SAC CONTACT OF LOS ANGELES OFFICE

DATE: 3/9/56

Tolson \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

I. On February 27, 1956, SAC Malone of Los Angeles was visiting with SAC Contact Walt Disney. Disney mentioned that in connection with his Disneyland Amusement Park he is presently developing a "science of tomorrow" section. He raised the question as to whether it would be possible to prepare a display or demonstration of how science is employed by the FBI in law enforcement through its Laboratory and Identification Divisions.

Disney volunteered that the FBI is foremost in this field, and its operations are of great interest to all Americans and particularly so to the young people. Disney commented that government agencies have in the past been reluctant to participate in any displays of a commercial nature where admissions are charged to enter a particular area but wanted to present this idea to Malone for relay to the Bureau to determine the Director's reaction.

In the event the Bureau feels that it would be possible to assist in such a project, Disney would then officially endeavor to more specifically outline the phases of his idea so that each could be fully considered by the Bureau.

II. Disney also mentioned that his company is currently producing a television series known as the "Mickey Mouse Club" televised daily over the American Broadcasting Network. This program is designed for child audiences and it is Disney's desire to acquaint American children with various employment opportunities in numerous fields of American endeavor.

Disney would like to feature a series of programs on the FBI and law enforcement as a career. He has no specific outline in mind. He presented this thought to SAC Malone in order to secure the Bureau's initial reaction and if favorable would then draw up specific ideas for presentation and clearance.

RECORDED - 94

94-4-467 3

cc - Messrs. Nichols  
Parsons  
Mohr  
Tamm  
EDM:ger (7)

EX

27 MAR 19 1956

1-D  
M  
Mention the Anglen  
3-11-56

27

with the Bureau.

IX. Disney appears to be a very reliable individual and has been quite friendly with the FBI. He is an approved SAC Contact. His television programs have been very popular and educational and have been conducted on a high plane. The Disneyland Amusement Park appears to have been popularly received.

Disney's two proposals at this stage seem rather vague and it might be desirable to have him furnish more facts so that each can be considered.

RECOMMENDATION:

Mr. Nichols consider this matter and offer his recommendations to the Director and carry on through with notification to SAC Malone at Los Angeles.

M I don't see how  
we can do anything

mm  
I agree  
3/8  
J. [unclear]  
K

SAC, Los Angeles

March 16, 1956

Director, FBI

94-4-1467-3  
WALT DISNEY  
MOTION PICTURE PRODUCER

RECORDED: 94  
EX-10  
The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

ACK 10  
MAILED 6  
MAR 16 1956  
COMM. DIV.  
Holt  
JCH  
JCH

Mr. Tolson  
Mr. Boardman  
Mr. Nichols  
Mr. Belmont  
Mr. Ladd  
Mr. Clegg  
Mr. Glavin  
Mr. Harbo  
Mr. Rosen  
Mr. Tracy  
Mr. Egan  
Mr. Gurnea  
Mr. Hendon  
Mr. Pennington  
Mr. Quinn  
Mr. Nease  
Miss Gandy

MAR 23 1956



TIME CHECK

WALTER E. DISNEY Summary  
(Walt Disney)  
Born December 15, 1901  
Chicago, Illinois

Walter E. Disney

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "Peoples Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 14th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney." (u)

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

(62-60527-25375)

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and should not be disseminated outside of your agency. (u) 74-4-4000

Orig. and one to ~~RECEIVED~~ MAR 23 1956

Req. rec'd 3-14-56 INDEXED-707  
W.L. Marshall/cac

Follow \_\_\_\_\_  
 Goodman \_\_\_\_\_  
 Nichols \_\_\_\_\_  
 Williams \_\_\_\_\_  
 Webb \_\_\_\_\_  
 White \_\_\_\_\_  
 Young \_\_\_\_\_  
 Ames \_\_\_\_\_  
 Tamm \_\_\_\_\_  
 Carey \_\_\_\_\_  
 Lincoln \_\_\_\_\_  
 Felt, Ross \_\_\_\_\_  
 Sullivan \_\_\_\_\_  
 Steele \_\_\_\_\_

94-4-4667-5  
**CHANGED TO**  
63-3841-X

APR 29 1957

*ms*  
*C*

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI (44-4-4667)

FROM : SAC, LOS ANGELES (80-294)

SUBJECT: WALT DISNEY  
SAC CONTACT  
LOS ANGELES DIVISION

DATE: 10/31/56

ATTENTION: TRAINING  
AND INSPECTION DIVISION

*Mr. Nichols*

For the information of the Bureau, it was announced on October 24, 1956 that the above captioned motion picture producer, who is an SAC contact of this office, has been selected to receive the annual Milestone Award of the Screen Producers Guild at an award banquet scheduled for February 3, 1957 at the Beverly Hilton Hotel. This announcement was made by SAMUEL G. ENGEL, President of the Screen Producers Guild and also an SAC contact of this office.

The award recognizes DISNEY'S contribution to motion pictures during his 33 years in Hollywood, contributions which have also brought him a total of 25 Academy Awards.

2 - Bureau  
1 - Los Angeles  
JAC:pas  
(3)

EXP-PROC.  
NOV 5 1956

RECORDED - 10

INDEXED - 10

94-4-4667-6

21 NOV 5 1956

EX-127

*with [unclear]*

*44-4-4667 (m)*  
*11/2/56*  
*FSH*

no. 10442

*by*

RECORDED - 10

94-4-4427-6

November 9, 1958

PERSONAL

EX-127

Mr. Walt Disney  
2400 Alameda Avenue  
Burbank, California

Dear Mr. Disney:

Mr. John F. Malone, Special Agent in Charge of our Los Angeles Office, has advised me of the annual Milestone Award of the Screen Producers Guild which is to be presented to you on February 3, 1959.

You must derive great satisfaction from this recognition, and I want to be among the many persons in this country who will extend congratulations to you on this occasion. Your work in the past has been a credit not only to the motion picture industry but to the entire Nation, and I want to assure you of my every good wish for continuing success.

Sincerely yours,  
J. Edgar Hoover

cc - Los Angeles, Reurlet 10-31-58

NOTE: The Bureau has had cordial relations with Disney who is an SAC contact of the Los Angeles Office. There is no derogatory data in Bufiles on the Screen Producers Guild. Samuel G. Engel, a producer at 20th Century-Fox and an SAC contact of the Los Angeles Office, was president of the Guild in 1955.

Leh  
Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mason \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Nease \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

FJH:pjj  
(4)

100  
NOV 20 1958  
NOV 20 1958

MAILED 3  
NOV 12 1958  
COMM-FBI

NOV 9 3 54 PM '58  
REC'D-READING ROOM  
FBI



WALT DISNEY

November 26, 1956

Mr. Tolson	✓
Mr. Nichols	✓
Mr. Boardman	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Trotter	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

Dear Mr. Hoover -

It was good of you to take time from your busy day to send me your very complimentary letter of November 9th.

To say that I am pleased about the forthcoming Milestone Award is definitely an understatement and my only hope is that I will always be able to live up to it and be deserving of this great tribute. Your congratulations in this connection are deeply appreciated.

Warmest regards and many thanks.

Sincerely,

*Walt Disney*

WALT DISNEY

Mr. J. Edgar Hoover  
Federal Bureau of Investigation  
United States Department of Justice  
Washington 25, D. C.

WD:mc

EXP. PROC.

DEC 3 1956

RECORDED - 24

94-4-4667-7

12 DEC 4 1956

60 DEC 7 1956 EX-125

GIR 1

# TV Roundup

## Disney to Get Award Feb. 22 At Valley Forge

Philadelphia

WALT DISNEY will be at Valley Forge on Friday, Feb. 22, to accept a Freedom Foundation Award. He'll be introduced by WFIL-TV newscaster Connor Buck.

Another TV celebrity visitor will be actor — "100,000 Chances" art expert Vincent Price, who here Monday to help kick off a Philadelphia Museum of Art membership drive.

Playwright Arnold Schulman, whose "A Hole in the Head" opened at the Walnut last night, vigorously denies that it's a stage version of his highly-lauded TV drama, "A Heart's a Forgotten Hotel."

Ted Rogers, producer of NBC's "Home", discusses "New Dimensions in Television," at a Barclay luncheon of the Television and Radio Advertising Club of Philadelphia tomorrow.

"How Near Is Your Heart Attack?" is the subject of a WFIL-TV symposium tomorrow night at 8. Ways in which people about their hearts will be cited by Dr. Robert P. Glover, chief of the Department of Thoracic Surgery at Presbyterian and Episcopal Hospitals and at St. Christopher's Hospital for Children; Dr. William D. Stroed, professor of cardiology in the Graduate School of Medicine at the University of Pennsylvania, 434 Dr. Edward Weiss, Philadelphia psychiatrist.

—H.R.

Mr. Tolson	✓
Mr. Nichols	✓
Mr. Boardman	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Winterrowd	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

4:15

PHILADELPHIA, Pa.

INQUIRY ☒  
BULLETIN ☒  
DAILY NEWS ☒

DATE 2-13-57  
EDITION *City*  
PAGE 32  
COLUMN 4  
EDITOR *Alvin H. Harnenberg*  
TITLE OF CASE

7/63  
64 FEB 20 1957

SEARCHED \_\_\_\_\_  
SERIALIZED \_\_\_\_\_  
INDEXED \_\_\_\_\_  
FILED \_\_\_\_\_  
FBI - PHILADELPHIA  
*Bureau*

134-44667-A  
NOT RECORDED  
191 FEB 18 1957



# WALT DISNEY PRODUCTIONS

2400 WEST ALAMEDA AVE. • BUREAU, CALIFORNIA • CABLE ADDRESS, DISNEY

WICKY MOUSE  
NEWSREEL UNIT

March 1, 1957

*m. nichols*

*3-1*

Mr. Louis B. Nichols  
Assistant to Director  
Federal Bureau of Investigation  
Washington, D. C.

Dear Nick:

It is a pleasure to announce to you that I am now connected with Walt Disney as their newsreel representative in Washington, D. C.

Had the privilege of meeting Mr. Malone of your Los Angeles office and talked over plans for a series of stories regarding your organization. As you know, the Disney Studios, from what I have seen while here, really does a thorough job on any undertaking they might assume. You can be sure a real story will be made which will give the young generation an idea of the great work done by your organization led by Director, J. Edgar Hoover.

Hope to see you soon after my return and go over plans for coverage of the Federal Bureau of Investigation.

Kindest regards.

*Hugo C. Johnson*

Sincerely,

*Hugo C. Johnson*  
Hugo C. Johnson

HGJ:kt

*Calif* RECORDED-82  
*sc* INDEXED-82

EXT-10

94-1-4111-8  
6 APR 5 1957

APR 5 1957

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: March 1, 1957

FROM : SAC, LOS ANGELES (94-274)

ATTENTION: Assistant to Director  
LOUIS B. NICHOLS

SUBJECT: WALT DISNEY PRODUCTIONS, INCORPORATED  
RESEARCH (CRIME RECORDS)

Assistant Director  
DONALD J. PARSONS

On February 28, 1957, SA JOHN M. CASHEL and I, at the suggestion of Mr. WALT DISNEY, head of the above-captioned concern, conferred with Mr. BILL WALSH, Mr. BILL PARK and Mr. HUGO JOHNSON, members of the Disney organization's television production staff, regarding the possibility of their company producing a film on the FBI Laboratory in conjunction with the 25th anniversary of that division. *calif*

Mr. WALSH and Mr. PARK are engaged in TV film activity at the Burbank Studios while Mr. JOHNSON, who was formerly with the Paramount Pictures, Inc. Newsreel in Washington, D.C., for a number of years, is now engaged in similar activity for the Disney company, having recently joined the organization. Mr. WALSH, who is the head of the Television Production Division of the Studio, advised that Mr. DISNEY is interested in filming the show on the FBI, but feels that a production on the Laboratory would be impossible at this time because of the amount of work which would be involved and the limited time available between now and the Laboratory anniversary. He pointed out that it took the concern approximately one and a half years in preparation and filming to produce the "atom bomb" film which was designed with an educational slant in order to enlighten the public. This type of film is usually not profitable for the company; however, Mr. DISNEY likes to do films of this type occasionally as a public service.

For some time, according to Mr. WALSH, Mr. DISNEY has been interested in producing something featuring the FBI either for his Disneyland television show or the Mickey Mouse Club television production. WALSH explained that Mr. DISNEY feels that a show about the FBI with a Laboratory feature could

4 - Bureau

2 - Los Angeles (1 - 80-294, WALT DISNEY)

JFM:MAM

(6)

SE 45

RECORDED-82

INDEXED-82

6 APR 5 1957

52 APR 15 1957



be readily produced in time for the fall, 1957 Mickey Mouse Club program. Mr. WALSH pointed out that this program is designed to have an educational appeal particularly to those juveniles in the 12-14 year age bracket. At the present time the club has an estimated audience of 18 million, Monday through Friday. The program is one hour in length; however, commencing in September, 1957, the Mickey Mouse Club program will be a half-hour program and will be televised between 5:30 p.m. and 6:00 p.m., Pacific Standard Time, daily, Monday through Friday, over the American Broadcasting Company network. Mr. WALSH mentioned that a series of five programs running over a one-week period could be very effectively done concerning this Bureau.

Mr. WALSH and his associates mentioned that there is a great hunger on the part of American youths today for facts about organizations such as the FBI. A program format showing a 14-year-old boy something about FBI qualifications, training, facilities and careers could be effectively produced and would have a tremendous audience appeal. Mr. WALSH stated that the company has done similar shows on airline pilots and dairymen. In both instances the response from the juvenile audiences indicated that more programs of this type could be effectively utilized. The Mickey Mouse Club is planning to feature more programs in its 1957 program on facts about interesting careers for the benefit of its juvenile audiences.

It was mentioned to these gentlemen that any FBI participation in a program of this type would have to be approved by the Bureau, whereupon Mr. JOHNSON mentioned that he is personally acquainted with Assistant to the Director LOUIS B. NICHOLS and is returning to Washington, D.C., on Wednesday, March 6, 1957. He suggested that he would like to confer with Assistant to the Director NICHOLS on Friday, March 8, 1957, in Washington, D.C. and requested that Mr. NICHOLS be apprised of his desire for an interview concerning this matter. Mr. JOHNSON stated that he will call Mr. NICHOLS's Office for an appointment following his arrival in Washington, D.C.

The foregoing is being brought to the attention of the Bureau for its information and appropriate action in connection with the Walt Disney Productions' suggestions.

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: March 4, 1957

FROM : D. J. PARSONS

SUBJECT: FBI LABORATORY  
25th ANNIVERSARY

The FBI Laboratory was officially started November 24, 1932. Therefore, November of this year will be the 25th anniversary. We have been making some tentative plans for commemoration of this anniversary and some long range planning is necessary if we want to take advantage of some of the better publicity media.

I have had a small committee considering some of the many possibilities and in particular whether we would want to make this occasion subject of a nation-wide television broadcast. Certainly if we did, we would want to seek the best type of program. One of the committee members, Laboratory Supervisor C. E. Thompson, suggested that since Walt Disney has gotten into large scale educational programs, such as the one recently on the atom bomb, something of this caliber would insure a large audience. Walt Disney is an SAC contact in Los Angeles and while there last month I asked SAC Malone to see if Walt Disney would be interested in doing a program on science in law enforcement commemorating our 25th anniversary, but to do so without making any commitments whatsoever.

*Parsons should not have done this without prior approval*  
SAC Malone has advised me that Disney was very pleased with the idea and put Malone in touch with members of the Walt Disney Television Productions staff. Even though films of this type are not profitable for the company, Mr. Disney likes to do this type occasionally as a public service. His production staff has proposed doing a film for use in the fall of 1957. Walt Disney Productions has a series of educational programs designed particularly to appeal to the 12 - 14 age bracket but at the present time have an estimated audience of 18 million. This program is known as the Mickey Mouse Club, and in September of 1957 will be on for a half hour each day, Monday through Friday, 5:30 p. m. to 6:00 p. m. Pacific Standard Time (8:30 p. m. to 9:00 p. m. Eastern Standard Time). They would like to do a series of five programs to take an entire week.

One of the Disney Productions staff is Mr. Hugo Johnson, formerly with Paramount Pictures, Inc., Newsreel in Washington, D. C. He knows Mr. Nichols and intends to be in Washington this week. He advised SAC Malone that he would like to talk to Mr. Nichols about this and said he would call Mr. Nichols' office to see if he could talk with him on Friday, March 8.

1- Mr. Nichols

DJP/mek (4)

RECORDED-82  
(SEE ADDENDUM PAGE 2)

INDEXED-82

APR 5 1957

Memo Mr. Parsons to Mr. Tolson  
Re: FBI Laboratory - 25th Anniversary

I think the caliber of the documentary and educational films prepared by Disney Productions is recognized as being of the highest and we should further explore the possibility of seeking publicity for the Bureau through the medium of the Disney programs commemorating the anniversary of the Laboratory. We, of course, will have to have more details as to what would be involved and also as to commercial sponsorship.

RECOMMENDATION:

It is recommended that if at all possible Mr. Nichols see the Disney representative, Mr. Johnson, and explore the possibilities of a filmed television program commemorating the Laboratory's 25th anniversary.

P

ADDENDUM: (LBN:jmr) 3-6-57 I will, of course, see Hugo Johnson when he comes to the Bureau and he has now written me as indicated by the attached letter. This does present a rather awkward situation since we have heretofore turned down Walt Disney Productions as indicated in Mr. Jones' summary of January 20, 1956, which is also attached. I think that in view of the approach that has now been made we are pretty much in a position where we are going to have to do something and I think we will have to explore the matter when Johnson does come in. I have two or three other things in mind, one of which will be a 7-minute feature with the Art Baker program, "You Asked For It." This is being submitted separately.

we can explore  
it but no  
definite  
commitment  
should be made

3-6

This is a most serious -  
barracking & un-  
fortunate situation.  
No one should in-  
itiate such a move  
without clearance  
here. X



# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: March 8, 1957

FROM : M. K. Jones

SUBJECT: WALT DISNEY SHOW

Tolson \_\_\_\_\_  
 Nichols \_\_\_\_\_  
 Boardman \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Mason \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Parsons \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Tamm \_\_\_\_\_  
 Nease \_\_\_\_\_  
 Winterrowd \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holloman \_\_\_\_\_  
 Gandy \_\_\_\_\_

3-1

Reference is made to the attached memorandum concerning the visit of Hugo Johnson on Monday in relation to preparing a show on the 25th anniversary of the Laboratory.

It is not felt that the Mickey Mouse Club is the proper place to publicize this anniversary. It is a good show. It comes on at 5:30 P. M. each weekday and is aimed at the "small fry."

Walt If we are going to do this, we should do it right and try and get Disney to do a one hour Disneyland show which at present is at 7:30 P. M. on Wednesday night.

This show has an adult and juvenile appeal. (Kemper and his wife saw the show last Wednesday night and it was a story of the development of aviation. It was done with animation and motion picture. It was excellent and maintained the interest of young and old.) If we could get Disney to do a one-hour show on Disneyland which would be a history of science in law enforcement we would have something that would be worth our efforts.

By animation we could show ancient, medieval, dark ages and 19th century law enforcement practices, the branding of the criminal, the dunking of the witches, etc. (This would, of course, require careful research.)

Then using Sherlock Holmes with his magnifying glass and Sir Henry with his fingerprints we could begin to bring law enforcement up to date. Scientific law enforcement would reach its culmination in the Director's establishment of the Laboratory in 1932.

We could then with motion picture film go into the Laboratory and show its tremendous impact on the profession of law enforcement. This would make a worthwhile, educational program which would do the Bureau a tremendous amount of good.

The Mickey Mouse Club is a series of short sequences aimed to keep the attention of the very young who have a very low concentration period. To do 5 stories would mean that it would have to be done on a very juvenile level. (When Kemper talked to Sims of Mickey Mouse Club back in January, he said that they had a policy of absolutely no guns or any type of violence.)

ECK:grs  
 (3) 52 APR 23 1957

SE 45

94-4-4667-11

RECORDED-82

EX-107 APR 5 1957

Memorandum to Mr. Nichols

March 8, 1957

It is doubted very seriously if they would have 5 half-hour spots with nothing but the Lab which would mean that we would have no continuity.

RECOMMENDATION:

Recommended that when you talk with Johnson you explore the idea of doing it on Disneyland.

*ent*



# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

DATE: 3-26-57

FROM : L. B. Nichols

SUBJECT: *Walt Disney*

Hugo Johnson, who for many years was with Paramount Newsreel, is now with the Walt Disney Productions. More particularly, he is with the Walt Disney Newsreel, which is produced essentially for youngsters and is presented on television in the early evening. Disney's programs have essentially been directed to the 6 to 17-year old age group and in the forthcoming season Disney wants to have the Bureau figure into his daily program in 2 areas, both of which would run from 12 to 15 minutes.

In the first one Disney wants to give a picture and tell a story on fingerprints, as well as to give the youngsters an indication of what they would see if they were to visit the Bureau headquarters. This film would be silent. There would be no sound and could be done with a minimum of work and would include a few shots in the Identification Division, a few in the Laboratory, and some classroom scenes. Secondly, they would like to do another one of from 12 to 15 minutes at Quantico which would go into firearms, crime scene searches, and the general routine of the training of an agent.

Their general format is to have some youngster ask a question and then the youngster is shown seeing what the other kids see on the TV screen so in the shots in the Bureau they would want to use some young boy who either Johnson could select or could be the son of some Bureau representative. Hugo thought that some of the old film could be worked into this, for example, a few feet of the old Duquesne case film which would be very exciting. As we could have the complete control over this and since it would not entail an awful lot of work, it would be my recommendation that we go ahead and do it.

LBN:hpf  
(3)

cc - Mr. Jones

*not to agree  
cut etc*

ADDENDUM; 3-28-57; LBN:rm

For record purposes, I told Hugo Johnson that we would go along with him on condition that we had a chance to review the film before it is used

65 APR 23 1957

Tolson \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
W.C. Sullivan \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

RECORDED-82

EX-107

SE 45

APR 5 1957

Memorandum to Mr. Tolson

3-28-57

ADDENDUM; 3-28-57; LBN:rm (continued)

and that this could not be done until after the Easter rush. In the meantime Johnson will come to the Bureau and spend a day or so with us getting things planned in the near future.

## Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: April 17, 1957

FROM : M. A. Jones

SUBJECT: HUGO JOHNSON  
WALT DISNEY PRODUCTIONS

Tolson ☒  
 Nichols ☒  
 Boardman ☒  
 Belmont ☒  
 Mohr ☒  
 Parsons ☒  
 Rosen ☒  
 Tamm ☒  
 Trotter ☒  
 Nease ☒  
 Tele. Room ☒  
 Holloman ☒  
 Gandy ☒

In accordance with arrangements previously made, Mr. Hugo Johnson of Walt Disney Productions was taken on detailed tours through the Laboratory, the Identification Division and the Bureau facilities at Quantico, Virginia, on April 16 and 17, 1957, by SA James T. Murphy.

Mr. Johnson is working on two and possibly three 15-minute newsreels concerning the Bureau which will be produced by Walt Disney and telecast in either October or November of this year. The story will be told through the eyes of a young boy. Actually, it is felt that what we will really have is a motion picture tour of Bureau facilities. Since the age of the audience for these newsreels is young, there is a need for constant action throughout the films.

Since the facilities here at the Justice Building will be extremely crowded during the Easter period, we probably won't have any work in this building for two to three weeks; however, there does not seem to be any reason why we can't get underway with the filming both at the Identification Division and at Quantico.

Mr. Johnson is very enthusiastic about this project and has stated that he will contact your office for final details.

RECOMMENDATION:

For information.

cc - Mr. Parsons

JTM:cag

(5)

RECORDED - 67

94-4-4667-13

8 APR 1957

APR 19 1957

208

EX-102

66-11-1057

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: May 2, 1957

FROM : L. B. Nichols *LBN*

SUBJECT:

We had agreed some time ago to do two short television films for the Walt Disney Sunday afternoon newsreel for youngsters with Hugo Johnson. They, of course, will not be used until in the fall and we will have the approval of the material.

Checking into the schedules, we will have a class at Quantico the first four days of next week. There will not be another class down there which could be used for this purpose until sometime in August. Accordingly, I told Hugo Johnson yesterday that we could do the Quantico material the first three days of next week.

cc - Mr. Tamm  
cc - Mr. Jones

LBN:rm  
(4)

Tolson —  
Nichols —  
Boardman —  
Belmont —  
Mohr —  
Parsons —  
Rosen —  
Tamm —  
Trotter —  
Nease —  
Tele. Room —  
Holloman —  
Gandy —

RECORDED - 241

INDEXED - 241

94-47661-14

MAY 8 1957

63 MAY 23 1957 15

100

cc

Mr. Tolson	/
Mr. Nichols	/
Mr. Boardman	/
Mr. Belmont	/
Mr. Mohr	/
Mr. Parsons	/
Mr. Rosen	/
Mr. Tamm	/
Mr. Trotter	/
Mr. Nease	/
Tele. Room	/
Mr. Holloman	/
Miss Gandy	/

May 14, 1957

4 Mr. Nichols:

Re: HUGO JOHNSON--DISNEY PRODUCTIONS

Hugo Johnson advised Murphy today that the film which was taken at Quantico last week turned out excellently, according to a call which he had received from the Disney people in Hollywood last night. Johnson said that the Disney people are well pleased with the results to date.

Tomorrow (5/15/57) Johnson is starting out with the Identification Division story. The following was suggested to him as a possible outline:

The young boy who is the theme of these stories, Dirk Metzger, is a member of the Boy Scouts. As you know, the fingerprinting merit badge of the Boy Scouts depends upon the submission of 5 sets of legible Personal Identification prints, and if desired, the Bureau files the PI prints of the Scout himself. In order to stress the civil aspects of the Identification Division, we will have Dirk enter the Ident Building and ask the question, "Who am I?" We will then show Dirk being fingerprinted on a PI card and the resultant classification and location of his previously filed fingerprints. The narration would stress the public service function of the Identification Division to the general public and is a message which certainly could stand wider understanding. Since the civil prints are seldom searched and the area where they are stored is almost devoid of activity, we would shoot the location of Dirk's prints in the female criminal section which is fairly busy and provides a good background; however, it will be absolutely assured that this section of the files contains civil prints. *is identified*

After this bit showing the civil value of prints we would then touch upon the handling of criminal fingerprints in Ident treating it in a strictly documentary fashion. On Wednesday we intend to shoot around Dirk and then establish him in the places where we want him on Thursday afternoon. Mr. Trotter has been advised of our plans to be at Ident Wednesday and Thursday afternoon and an electrician will be standing by.

On Thursday afternoon at 2:00 P.M., in addition to some Ident shots, we will shoot a classroom scene in classroom 92 here in the Justice Building utilizing the new Agents class which is now in session.

50 MAY 21 1957

RECORDED-1

INDEXED-1

MAY 17 1957

CRIMINAL



In order to give this classroom shot a little interest we will have Mr. L. A. Francisco of the Training Division lecturing the new Agents and then have Inspector Whelan enter the classroom and consult briefly with Francisco. Mr. Whelan will be dressed in a manner which will lend itself to identification. We will then ask the class and the youngster to identify Mr. Whelan after he has left the room. We will pull this without the knowledge of either the class or the youngster and take shots over his shoulder as he writes his impressions on a piece of paper. Johnson feels that the narration could have the young television viewers do the same thing and then give the accurate description at the end of the program. This seems like a good device to hold the interest of a young audience for a classroom scene. Messrs. Tamm and Fletcher have been consulted and they have no objection.

Johnson also mentioned to Murphy his earnest desire to get one shot of young Dirk shaking hands with the Director. Hugo says that he can do this with his hand camera and one light and that he could get set up in a matter of minutes in the Director's outer office and with one shooting the Director could come out of his inner office and greet young Dirk. As you have been previously advised this young man makes an exceptionally fine appearance and is the son of a Marine Corps Colonel assigned here to the Fiscal Section of U. S. Marine Corps Headquarters. This would certainly be a most worthwhile shot for the series and all the film being taken is of an extremely wholesome nature which is in keeping with the Disney tradition. It is felt you might like to discuss this possibility with the Director and if possible give us sufficient notice, if approved, to arrange to have the youngster taken out of school for the film. Of course, Johnson still has to shoot the Laboratory after the tours slacken up and school will be over at that time and the film with the Director might be more propitiously handled at that time.

I suggest  
Director DO THIS. IT  
WILL BE FAST.

M. A. Jones

OK.  
make it for  
11. 4. 5 a.m. May 15.

Tom White  
11. 3. 5 a.m. 5/15

Cancelled  
Story

8

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 15, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS;  
HUGO C. JOHNSON, PHOTOGRAPHER;  
DIRK METZGER, CENTRAL FIGURE.  
FILM OF DIRECTOR  
4:30 P.M., MAY 16, 1957

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

## BACKGROUND:

The Walt Disney Productions are currently filming phases of the Bureau's Identification, Laboratory and training operations for a new television series to be inaugurated this fall. Hugo Johnson is the photographer assigned to this task. Dirk Metzger, aged 18, is the central figure in the films. This series of films is aimed at a young audience and is "seen through the eyes" of Dirk Metzger who will also narrate these films.

Metzger is not a professional actor and he is greatly impressed with the Bureau personnel with whom he has come in contact during the course of films shot at Quantico last week.

## DATA IN BUFILES:

Bufiles are negative regarding Dirk Metzger. His father is Colonel Louis Metzger, United States Marine Corps, who is currently assigned to the Fiscal Section of the Marine Corps Headquarters here in Washington. Colonel Metzger is a career marine and served as the Marine Corps attache at the American Embassy in London, England, for three years prior to returning to the United States approximately nine months ago. Bufiles are negative regarding Colonel Metzger; however, Special Agent E. C. Kemper of the Crime Records Section addressed a group of Marine Corps wives at Quantico in 1953. His appearance evoked a most cordial letter from Mrs. Louis Metzger and the Director wrote Mrs. Metzger on March 31, 1953, thanking her for her kind comments. (62-38841-263)

Hugo Johnson is a veteran newsreel cameraman who for many years was associated with Paramount Pictures here in Washington. Bufiles contain no identifiable derogatory data concerning Hugo Johnson; however, it should be pointed out that he is extremely well disposed toward the Bureau and the Director and has in the past, performed newsreel jobs involving the Bureau.

## RECOMMENDATION:

None. For information only.

cc - Mr. Nichols

cc - Mr. Holloman

JTM:grs

(8)

ADDENDUM; 5-15-57. LBN:fm

Appointment confirmed pursuant to Director's instructions for 4:30 p.m., May 16.

INDEXED-3

RECORDED-3

MAY 17 1957

16  
JUN 11 1957

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 10, 1957

FROM : M. E. Jones

SUBJECT: HUGO JOHNSON  
WALT DISNEY PRODUCTIONS

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

You will recall that Hugo Johnson, who is now associated with the Walt Disney people here in Washington, is preparing a couple of feature film presentations for release on television next fall. SA Murphy spent Monday and Wednesday of this week at Quantico with Mr. Johnson where a wide variety of film was taken depicting various phases of our training operations. Johnson appears to do a most competent job and is most enthusiastic about this project. Basic outline for these film presentations is centered about a 13-year-old boy. In other words, these films will be seen through the eyes of a boy in the age group to which Disney is making his pitch. The boy in this case is named Dirk Metzger, the son of a Marine Corps Colonel stationed here in Washington. Young Metzger is an extremely personable and well-mannered youngster who is ideally suited for this type of work. He has appeared in other Disney productions but is not a professional actor.

Johnson has one more bit of film to take in order to complete this training feature. He wants to take a few classroom shots here in the Justice Building. The present class of new Agents will be at Quantico through May 16 but will be back here for more classroom work. It is suggested that we wait until the new Agents are here for the classroom scenes but that Johnson can get to work during the week of May 13 on the second reel of his feature series which will concern the Identification Division and Laboratory. Because of the pressure of tours, it is felt that we should start with him in the Identification Division. Young Metzger will also appear in this sequence. Since he is in school, we will use him one afternoon over at the Identification Division to establish him in the various scenes we desire to shoot and on a second day we will do our shooting around him.

## RECOMMENDATION:

RECORDED - 80  
INDEXED - 80

It is recommended that you contact Hugo Johnson and advise him that we can begin shooting at his convenience in the Identification Division next week but that we will wait until the week of May 20 to complete the film on training in order that we can utilize the new Agents class which will be here in the Justice Building at that time.

cc - Mr. Tamm, Attention: Mr. Fletcher  
cc - Mr. Trotter

JIM:sts  
(5)

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: July 18, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS  
TV FILM RE FBI

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

You will recall that arrangements were made for Walt Disney Productions to film material concerning the Bureau for two television programs, each of fifteen minutes duration, this fall. The cameraman was Hugo Johnson, and the final shooting was completed yesterday. Film was taken at the Identification Division, Quantico and the laboratory.

In view of our heavy tour scheduling, the laboratory sequences were shot on Tuesday and Wednesday of this week and that completed the assignment.

The entire operation was very smoothly done and Mr. Johnson was most cooperative and enthusiastic. We will, of course, see all the footage prior to broadcast.

RECOMMENDATION:

For information.

RECORDED - 36

INDEXED - 36

EX-131

JTM:mlw

(4)

EX-131-23 1957

94-1-2067-18  
15 JUL 24 1957



## Office Memorandum • UNITED

GOVERNMENT

TO : Mr. Nichols

DATE: October 18, 1957

FROM : M. A. Jones

SUBJECT: MOTION PICTURE CONCERNING FBI  
WALT DISNEY PRODUCTIONS

Mr. Tolson \_\_\_\_\_  
Mr. Boardman \_\_\_\_\_  
Mr. Belmont \_\_\_\_\_  
Mr. Mohr \_\_\_\_\_  
Mr. Parsons \_\_\_\_\_  
Mr. Rosen \_\_\_\_\_  
Mr. Tamm \_\_\_\_\_  
Mr. Trotter \_\_\_\_\_  
Mr. Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Mr. Holloman \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

BACKGROUND:

You will recall that we cooperated with Hugo Johnson of Walt Disney Productions here in Washington in the production of a series of films concerning the FBI for use in January, 1958, for the "Mickey Mouse Newsreel." The Disney people are elevating the age plane of this series so that it will be of primary interest to youngsters in the 12 to 16 year age bracket. The films we worked with Johnson on concerned the FBI Laboratory, the Identification Division and the training afforded Special Agents. These films have been edited into four separate shows with a running time of 11 minutes apiece.

CURRENT DEVELOPMENT:

On October 17, 1957, Mr. Johnson brought the work print of this film to the Bureau where it was viewed by Messrs. Nease, Kemper, Murphy and you. All in all, the film is well done and certainly complimentary to the Bureau. This particular print did not have sound but we have received the script and there are a few points we would like changed in the script and a few switches in sequence of the film itself.

It is felt that the best way to handle this would be to send the attached memorandum to Los Angeles enclosing a blind memorandum of the changes we would like to see made. The changes are basically minor and no difficulty should be experienced in seeing that they are accomplished. A

Mr. Johnson advised that after the sound track is synchronized with the film the four films will be sent back for our viewing and it is felt that the Director and Mr. Tolson would probably like to see them at that time.

RECOMMENDATION:

INDEXED - 55

RECORDED - 55

94-4-4667-19

It is recommended that the attached letter enclosing a blind memorandum be sent to the SAC in Los Angeles and that the blind memorandum of suggested changes be presented to Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

Enclosure

64 OCT 30 1957

JEM:grs



SAC, Los Angeles

October 22, 1957

Director, FBI

MOTION PICTURE RE FBI  
WALT-DISNEY PRODUCTIONS  
BURBANK, CALIFORNIA  
RESEARCH (CRIME RECORDS)

There is enclosed a blind memorandum which should be brought to the attention of Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

For your information, the Bureau has cooperated fully with Walt Disney Productions in the preparation of four films concerning the Bureau for use on the "Mickey Mouse Newsreel" television program scheduled for telecasting in January, 1958. The work copy of this film was recently viewed at the Bureau, and the blind memorandum enclosed enumerates suggested changes and additions which the Bureau very much desires be made in the final prints of these films.

This matter should be handled expeditiously, and results of your meeting with Mr. Park should be promptly made known to the Bureau.

Enclosure

Blind Memo

Follow-up 10/31/57

RECORDED-45

94-4-4667-20

NOTE: See Jones to Nichols memo 10/18/57 re "Motion Picture Concerning FBI; Walt Disney Productions," JTM:grs.

JTM:grs

(7)

Tolson  
Nichols  
Boardman  
Belmont  
Mohr  
Parsons  
Rosen  
Tamm  
Trotter  
Tele. Room  
Holloman  
Gandy

ENCLOSURE

COMM - FBI  
OCT 22 1957  
MAILED 30

65 OCT 29 1957

### Episode 3

Scene 5--In conducting the crime scene search, it is deemed advisable to eliminate the shot where Dirk actually picks up the gun and ejects the clip. It is felt that after Dirk spots the gun the next scene should show him picking up the cartridge cases which is covered in Scene 8. The handling of a supposedly loaded weapon by a boy of Dirk's age is not considered appropriate.

Scene 8 --Line 3 of the narration should read, "Agents might not be able...."

Scene 10--Line 2 of the narrative should read, "The Assistant Director in charge...."

Scene 11--Line 1 of the narrative should read, "...he has a son or daughter...."

Scene 18--The narrative should read, "As I was soon to find out, one of the FBI's most important Laboratory aids in fighting crime is the reference files...and that's just where the handwriting expert headed. These files contain...."

Scene 24--Line 1 of the narrative should read, "I learned when Agents went to...."

Scene 30--The last two lines of the narrative should read, "After the furnace has been lowered and turned on for a while...."

### Episode 4

Scene 12--Line 5 should read, "...window could have been...."

## Episode 2

Scene 1--This scene should begin with the film of Dirk entering the Identification Division Building which is shown in Scene 37 of Episode 1. This would give the Episode the logical sequence it requires.

Scene 1--In line 3 of the narration, the word "department" should be deleted and the word "division" inserted.

Scene 4--Line 5 of the narration should read, "148 million fingerprints...."

Scene 8--Line 3 of the narration should read, "75,000 cards in each cabinet...."

Scene 13 -Line 2 should be changed to read, "...in the files which are searched."

Scene 13--Line 4 of the narration should have the word "identification" inserted in place of the word "police."

Scene 14--Line 3 should be changed to read, "...identification record is printed...."

Scene 18--It is felt that the transition between the film on the Identification Division and the introduction of the Nazi spy case is a little rough. It is felt that this matter could be adequately handled by adding the following to the end of the narration for Scene 18: "But the FBI has other ways to catch wrongdoers--"

Scene 20--Line 4 of Scene 20 should be changed to read, "...ring just before World War II."

Mr. Tolson  
Mr. Boardman  
Mr. Nichols  
Mr. Belmont  
Mr. Mohr  
Mr. DeLoach  
Mr. Casper  
Mr. Callahan  
Mr. Conrad  
Mr. Felt  
Mr. Gale  
Mr. Rosen  
Mr. Sullivan  
Mr. Tavel  
Mr. Trotter  
Tele. Room  
Mr. Holloman  
Miss Gandy

October 22, 1957

**MEMORANDUM RE FBI SERIES --  
"MICKEY MOUSE NEWSREEL"**

**Episode 1**

**Episode 1:**

The following suggestions are offered in connection with

Scene 4--The name "Remington" should be deleted, and the name "Proctor" should be inserted.

Scene 6--This scene should have an establishing shot of the FBI Academy Building proper following Dirk's entrance at the sentry gate of the Marine Corps Base at Quantico, Virginia. Prior to the scenes of Agents firing weapons, it is strongly felt that the scenes taken in the FBI Academy Building of Dirk learning how to handle a gun safely should be utilized. One of the reasons the FBI was interested in this series was to put across to youngsters a lesson in the safe handling of guns. Following that, there is a need for a long establishing shot of the ranges themselves. With this insertion, it would be necessary to cut down on some of the actual firing scenes.

Scene 19--The words "looking at him" should be deleted, and the words "with the shotgun" should be inserted.

Scene 31--The scene of the Agent firing two revolvers simultaneously and breaking the clay targets does not show the targets themselves breaking. This footage is available, and it is felt that, if the scene is used at all, it should show the Agent's bullets breaking the clay targets.

Scene 37--This scene is out of place. It shows Dirk entering the Identification Division Building where no such class as follows in Scene 38 is held. Dirk should read, "To find out how it works, come with me into a classroom where new FBI Agents are being trained."

**NOTE:** See Bulet to Los Angeles 10/22/57 re "Motion Picture Re FBI, Walt Disney Productions, Burbank, California, Research (Crime Records), JTM:gra.

JTM:grs  
(9)

Mr. Tolson  
Mr. Nichols  
Mr. Boardman  
Mr. Belmont  
Mr. Mohr  
Mr. DeLoach  
Mr. Casper  
Mr. Callahan  
Mr. Conrad  
Mr. Felt  
Mr. Gale  
Mr. Rosen  
Mr. Sullivan  
Mr. Tavel  
Mr. Trotter  
Tele. Room  
Mr. Holloman  
Miss Gandy

### General Observations

There is one sequence of action which should be corrected in the interest of logical continuity. In Episode 2, Scene 20, Dirk is shown entering a classroom with a Special Agent. Then, in Episode 3, Scene 12, Dirk is shown being introduced to this very same Agent. Logic would dictate that when the series is shown what is now Episode 3 should become Episode 2, and what is now Episode 2 should be Episode 3. Except for the introductory portions of each of these Episodes wherein Dirk is shown on a studio set, there would be no known reason why this change in the interest of chronological development could not be made.



8244-094-C - Episode 1  
Doug Daitman - 10/14/57

2 EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.  
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.  
DESK IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SE  
partially facing backdrop. He speaks before turning.

FADE IN

DIRK

(looking at  
backdrop)

Washington, D. C. -- quite a place...

(turns to  
camera)

...believe me! I'm Dirk Metzger.  
Maybe some of you will remember me as  
a Mickey Mouse Club foreign correspondent  
from a couple of years ago. Well, Walt  
Disney has now assigned me to cover  
Washington...

(gestures with  
hand at backdrop)

...not from the tourist angle, as we just  
saw...but Washington from the inside. What  
goes on behind those big doors? As a  
Mickey Mouse Club reporter I did a little  
exploring, and for the next TWO WEEKS,  
I'm going to show you what I saw...  
where I went...what I did. Follow me.

94-4-4667-20  
ENCLOSURE

FADE OUT

*Handwritten:*  
SAC, 4A  
10-22-57  
JFM

FBI (Narration)  
8244-094-C - Episode 1  
Doug Dultman - 10/11/57

SCENE

1 LS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY...AND  
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY  
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF  
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.  
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

EVERY AMERICAN!

2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.  
I HEADED DOWN PENNSYLVANIA AVENUE...AND MADE A REELINE  
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS  
OF THE FBI!

3 meet Hoover.

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER  
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND  
OUT HE KNEW ALL ABOUT THE MICKEY MOUSE CLUB...AND HE  
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE  
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME  
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE  
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT  
WAS DONE BY ~~WASHINGTON~~, THE FAMOUS SCULPTOR. ✓

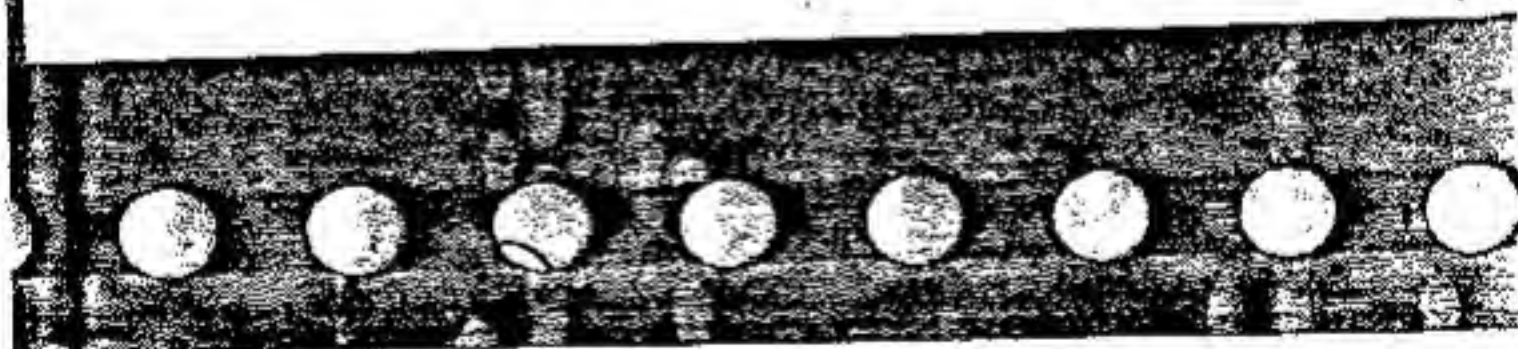
L Proctor,

5 turns statue

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF  
THE FBI SINCE 1924 WHEN HE WAS ONLY 29 YEARS OLD. (pan.)  
MEETING HIM WAS A PRETTY BIG THRILL!

(dissolve to):

1A



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS IN FIGHTING CRIME. SPECIAL AGENT BELL WAS ASSIGNED TO SHOW ME AROUND.

7 CU reload

*{Need establishing shot of FBI Academy building - SAC Sloan teaching safety to Dink - establishing long shot of ranges.}*  
HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION.

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show piz

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT BELL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER, AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRISE TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.



SCENENARRATION

12 G-man

THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN WEARING A BADGE...

13 Dillinger

AND THE FOUR GANGSTERS WE JUST SAW. THE AGENT'S JOB IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.

14 agent walks

AGENT BRANT GETS THE JOB!

15 pan crook

THAT'S ALL FOR BABY FACE NELSON.

16 agent waves

A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.

17 towel face

THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM, BUT DOESN'T FIRE!

18 crook draws

RECOGNIZE HIM? AL BRADY...

18a g-man

THERE'S THE G-MAN.

18b Dillinger

AND RIGHT NEXT DOOR - DILLINGER!

19 two bad men

TWO GUNMEN AT ONCE. THE G-MAN SHOTS THE ONE <sup>WITH THE</sup> ~~LOOKING~~ <sup>SHOTGUN</sup> ~~AT ONCE~~ FIRST...THEN THE OTHER.

20 takes cover

HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS HANDKERCHIEF.



SCENE

NARRATION

21 boy

OOOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO  
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK FAST, BUT  
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)

COMMERCIAL

2 MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Now let's get back to the firing range.  
But first, I hope you have a pencil  
and paper handy, because in a minute we're  
going to play a game...so you can see  
what kind of a special agent you'd be.

FADE OUT

(fade in)...

23 agents draw : (wait two seconds)... I AT 'EM DRAW! AS FAST AS  
BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE  
WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.


24 light THIS LIGHT TELLS THE WINNER.

25 moving target MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME  
TO THE SHARP-SHOOTING G-MAN.

26 lights THE LIGHTS SHOW A PERFECT SCORE!

27 LS fire rifle (wait for shots).. TODAY, OUR FEDERAL AGENTS MUST BE  
FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR  
AGAINST CRIME AND CRIMINALS. (wait two seconds)... A  
REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL...AS  
THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE  
ME...WATCH THIS!



SCENENARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN (HALF)...HITTING BOTH TARGETS!

31 boy &amp; man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE! (Scene does not show targets breaking) (dissolve to)

32 judo

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS IN HAND-TO-HAND FIGHTING...LIKE JIJITSU...AND BELIEVE ME, IT'S NICE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU MIGHT END UP LIKE THIS.

34 choking

OR CHOKER HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY SITUATION...AGAINST ANY OPPONENT, BIG OR SMALL.

35 boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A FUNNY THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR WEIGHT. (pause) NOW TO PLAY OUR GAME!

36 title 434

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO THE FBI'S IDENTIFICATION DIVISION IN WASHINGTON, D.C. a classroom where new FBI Agents are being trained.

SCENENARRATION

38 LS classroom

HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTIONS ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHEN YOU LOOK. DON'T MISS A THING, BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREADED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM PEGGED TO A "T". NO POOLING... THERE'S NO POOLIN' A SPECIAL AGENT OF THE FBI!



3 MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of our's and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observes...then write it down.  
(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat, with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-bump machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Mouseketeer.

TOMMY

(to camera)

Hiya mugs!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

FADE OUT

1 INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM. INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk with feet propped on top. Seated to the side is Tommy Cole dressed in his gangster clothes of yesterday. He's handcuffed to Dirk's left hand. Dirk looking at Tommy.

FADE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy follows)

Special Agent Dirk Metzger at your service...and this is...

(holds up cuffed arm)

...Tommy-Gun Cole -- ex-big shot.

(he starts around desk, Tommy follows)

I've got a couple of more cases to show you today as we continue our "behind-the-scenes" look at the FBI. But first, let's see how you did on yesterday's "open eyes" case. Tommy...you'll remember...was our star. One of the first things you should have spotted was his hat...

(points to each item)

...he was also wearing a dress shirt, dark tie, sport coat with turned-up collar, handkerchief in his breast pocket. He was carrying a toy machine gun...his right thumb was bandaged, and he had this big ring on his left hand. If you got all eight, call yourself a super G-man. But if you also guessed his weight at around 135 pounds and his age at about 15, consider yourself a super, super G-man.

(unfastens cuffs)

Thanks Tommy for helping us play our game, you're a free man now!

TOMMY

If you don't mind, I'd like to stay -- I want to see more!

(CONTINUED)

94-4-4667-20  
CLIPPER

FBI (Live Action)  
8244-094-C - Episode 2

Page two

1 CONTINUED

DIRK

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

FADE OUT

FBI (Narration)  
8244-C- - Episode 2  
Doug Duitaman - 10/11/57

SCENE

1 meet man

*Scene 37 - based on #1 should be seen in episode 2*

NARRATION

WE ALL KNOW MY NAME IS DIRK METZGER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER G. LESTER TROTTER, HEAD OF THE <sup>DIVISION</sup> DEPARTMENT, AS MISTER I. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKEY -- THAT'LL BE EASY...WITH FINGER-PRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

2 explains prints

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

3 man walks in

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD!

(dissolve to)

4 print Dirk

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE <sup>146</sup> ~~146~~ MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

PACED WITH THOSE ODDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 HS room

WELL, THAT WAS SIMPLE ! BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

8 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEED OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS, in each cabinet WITHOUT EVER LEAVING HER SEAT!



SCENENARRATION


9 HS push button

HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL IN THE HOPES OF MAKING AN IDENTIFICATION, FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out)



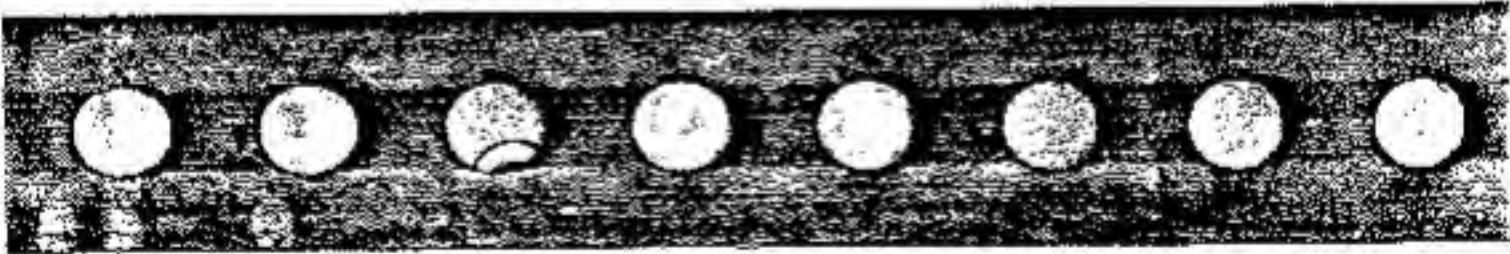
11 photo section

(fade in)

NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIPPY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.



SCENENARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE,  
~~IN THE FILES WHICH FBI SEARCHES.~~  
 ONLY ONE CARD IS KEPT ~~IN THE FILES WHICH FBI SEARCHES.~~ ANY  
 REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A  
 FRESHLY PRINTED, UP-TO-DATE COPY OF HIS POLICE RECORD.

*Identification*

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE  
 FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES.  
~~BECAUSE AFTER THE IDENTIFICATION RECORD IS PRINTED~~  
 BECAUSE AFTER THE ~~IDENTIFICATION RECORD IS PRINTED~~ IT IS RETURNED TO  
 THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT  
 CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM  
 POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGER-  
 PRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER  
 VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS  
 WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE  
 FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT  
 THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSE  
 SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL  
 BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF  
 HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH  
 QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENEDESCRIPTION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT - THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARKED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY, BUT THE FBI HAS OTHER WAYS TO CATCH WRONGDOERS—

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPY <sup>JUST BEFORE</sup> ~~RENO BARRETT~~ IN WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

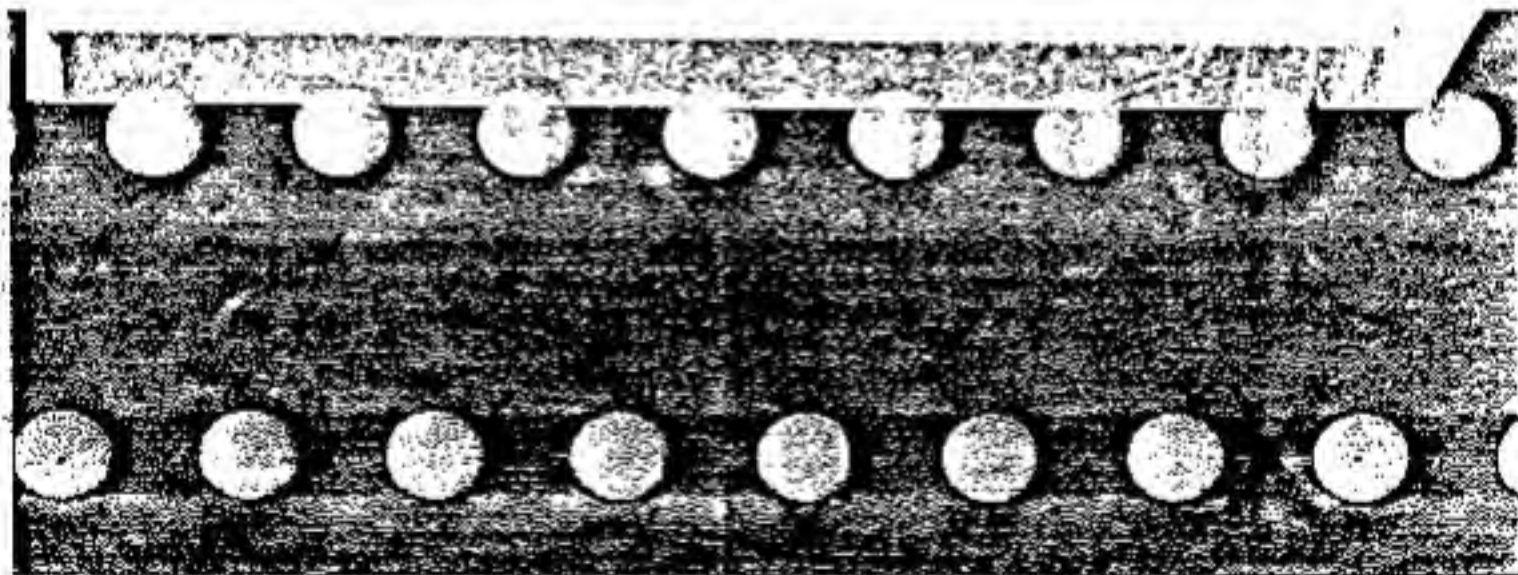
MEDIUM SHOT - Dirk standing in front of desk.

FADE IN

DIRK

Yes, in peace, or war...the FBI does a big job keeping our country safe to live in. Tomorrow, we'll go looking for clues... and follow FBI agents step by step as they track down a bank robber. I hope you'll join me then. So long.

FADE OUT





2 MEDIUM SHOT - Dirk stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK  
(turning toward  
camera, walks over  
to desk)  
Let's return now to complete our inspection  
of the FBI's modern Fingerprint Bureau.

FADE OUT

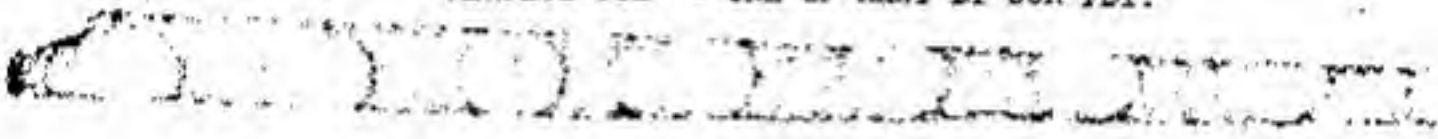
SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

23 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.



1 INT.DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE

FULL SHOT - Dirk is leaning over desk rummaging through papers looking under books, etc. There's a long printed necktie in the middle drawer, out of sight..

FADE IN

DIRK

(muttering to himself)

I know it's here someplace...

(looks up to discover audience)

...Oh, hi, everyone. I'll be right with you.

(continues search, finally pulls out middle drawer)

Here it is...

(pulls out tie)

...One of the clues in today's big case.

(starts around to front of desk)

If you missed our first two episodes, my name is Dirk Metzger...

(jumps up and sits on desk)

...and I'm right in the middle of telling you all about the FBI

CAMERA starts to dolly in.

DIRK

(continuing)

You know, the collecting and safe keeping of evidence...

(gestures with tie)

is a vital part of FBI work. Police, too, for that matter. Without clues, a criminal would seldom be caught. Luckily though, they all seem to forget something.

(jumps down off desk)

In gathering my story on the FBI...

(starts back around desk)

...I got to visit the scene of a make-believe murder. It was a training exercise for new agents and the clues were planted. That's why I call it...

FADE OUT

94-4-4667-20  
CLIP

SCENE

NARRATION

1 title

...THE CASE OF TOO MANY CLUES!

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINEES, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE NECKTIE WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS RARELY LEAVE SO MANY CLUES. BUT THE TRAINEES LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCH THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN --

.45 AUTOMATIC. (pause) ~~BY NOW I KNEW HOW TO HANDLE ONE. THANKS TO AGENT BELL BACK AT THE FIRING RANGE.~~

~~THE FIRST THING I DID WAS DROP OUT THE CLIP OF AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE. THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.~~

cut shot  
of Dirk  
handling gun.  
6 drops out clip  
gun on ground &  
then dissolve to  
empty cartridge  
cases in scene # 8  
1 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY, I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS ~~WOULDN'T~~ <sup>MIGHT NOT</sup> BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS.  
(wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB, BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON D. C. THE ~~AGENT~~ <sup>ASSISTANT DIRECTOR</sup> IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A <sup>SON</sup> ~~GRANDSON~~ ON <sup>DAUGHTER</sup> ~~GRANDDAUGHTER~~ WHO IS A MICKEY MOUSE CLUB FAN...BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED...AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU Dirk

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK...SO HE CALLED IN ONE OF HIS STAFF -- AGENT RENE BIDEZ TO LET ME FOLLOW THE CASE!



SCENENARRATION

13 title

I CALL IT, THE CASE OF THE BUNGLED BANK ROBBERY...AND YOU'LL SOON SEE WHY!

14 down hall

I FOLLOWED AGENT BIDEZ DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...

15 title

...THE MISSPELLED NOTE!

16 walk into room

THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!

17 pull out note

LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A STICK UP. BE QUITE AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET" INSTEAD OF "QUITE" -- BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.

18 to files

AS I WAS SOON TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILES, AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. THOSE FILES ~~THESE FILES~~ CONTAIN ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN MAKE OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.

SCENENARRATION

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICK UP" - BUT "QUIET" IS ALSO MISSPELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN WHEN THEY SAY, "A CRIMINAL ALWAYS MAKES A MISTAKE."

(fade out)

FBI (Live Action)  
8244-094-C - Episode 3

Page two

2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

FADE IN

DIRK

We're just beginning to see how the FBI Laboratory helps in catching criminals. To find out more, let's get back to the case of THE BUNGLED BANK ROBBERY.

FADE OUT

MEDIUM SHOT Dirk now half seated on the front edge of the desk.

FADE IN

DIRK  
(looking off  
stage, he faces  
camera)

Well, clue number two, like the note,  
indicates our suspect must be the robber.  
But, the more proof for a jury, the better.  
Time's up now, but tomorrow we'll watch  
them examine the rest of the evidence.  
THEN, THE CAPTURE. It's worth seeing, believe  
me. So long, now!

FADE OUT



23 walks down hall

A FEW DAYS LATER, I WAS CALLED BACK TO THE FBI  
LABORATORY IN WASHINGTON, D. C. AGENT BIDEZ AND I WENT  
STRAIGHT TO THE METALLURGY AND PETROGRAPHIC UNIT. WOW! THEY  
HAD JUST RECEIVED A PACKAGE FROM THEIR NEW YORK OFFICE  
CONTAINING MORE VALUABLE EVIDENCE TO BE CHECKED BY THE  
LABORATORY.



SCENENARRATION

I LEARNED WHEN AGENTS AND THE NEW YORK POLICE WENT TO THE SUSPECT'S ADDRESS, HE HAD GONE. BUT THEY FOUND SEVERAL PIECES OF EVIDENCE, WHICH THEY HOPED WOULD DEFINITELY ESTABLISH THEIR SUSPECT AS THE BANK ROBBER.

EVERYTHING HAD BEEN CAREFULLY WRAPPED AND MARKED JUST AS WE SAW DURING THE CASE OF "TOO MANY CLUES." THERE WAS A GUN...AN OLD PAIR OF SHOES. IMPORTANT EVIDENCE -- BECAUSE DURING THE HOLDUP, THE GUNMAN FIRED A WILD SHOT AND DOVE THROUGH A WINDOW TO ESCAPE AFTER THE BANK TELLER HAD SOUNDED THE ALARM. HE ALSO LEFT DIRTY SHOE IMPRESSIONS ON THE BANK FLOOR.

(wait one second)... THE JOB NOW IS TO EXAMINE THIS EVIDENCE. A PIECE OF FABRIC FROM THE WINDOW. A BULLET FOUND IN THE WALL.

CLUE NUMBER TWO. THE DUSTY SHOES.

SHOES NEARLY ALWAYS LEAVE TELL-TALE PRINTS...SO THEY ARE FIRST TO BE EXAMINED.

THE ROBBER DOVE THROUGH A WINDOW...AND UNDER A MICROSCOPE, THE EXAMINER FINDS A SLIVER OF GLASS. THIS COULD BE GLASS FROM THE BROKEN WINDOW.

24 CU Dirk

25 takes out clues

26 Dirk watching

27 title

28 takes out shoes

29 box from pocket

SCENENARRATION

30 scrape shoes

NEXT, THE SHOES ARE SCRAPED FOR DIRT TO SEE IF IT'S THE SAME SOIL AS FOUND ON THE BANK FLOOR. THIS TEST IS MADE IN A MINIATURE FURNACE. BOTH SAMPLES, ONE FROM THE BANK...THE OTHER FROM THE SHOES, ARE PLACED IN THE FURNACE HOLDER. THEY ARE THEN COVERED WITH A LAYER OF ALUMINUM OXIDE. THIS KEEPS OXYGEN FROM DAMAGING THE SOIL WHEN IT IS HEATED TO A HIGH TEMPERATURE.

and turned on for analysis  
AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS TWO EPISODES.

MEDIUM SHOT - Dirk Metzger is bending over desk looking through a microscope. He looks up.

FADE IN

DIRK

Hi, Mouseketeers.

(stands up  
straight)

Today, we complete our story on the  
FBI. Now comes the climax!

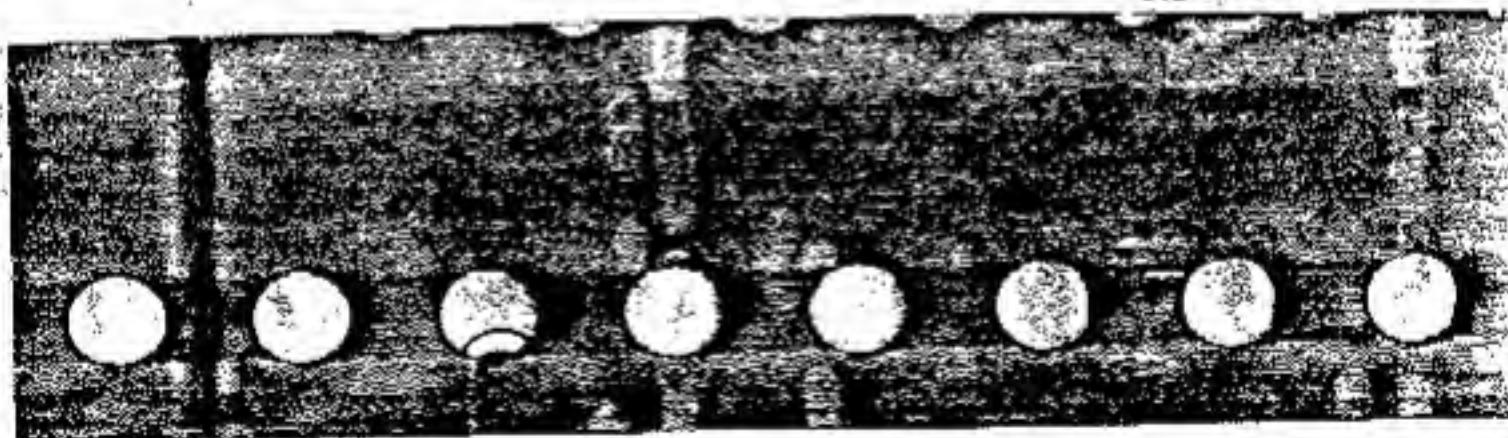
(walks around  
desk)

In case you missed yesterday's episode...  
my name is Dirk Metzger, and we're hot on  
the trail of a dangerous bank robber.  
Already we've seen the FBI use a note and  
a pair of shoes to partly identify our man.  
But there's still more clues to be examined  
before we're sure. I call it, THE CASE OF  
THE BUNGLED BANK ROBBERY, because of all the  
clues the robber left behind. We'll wind up  
the case later on by watching FBI agents  
re-enact the capture of this criminal.

(jumps up to sit  
on desk)

Okay...now to finish my story. Let's go  
to the FBI Laboratory in Washington, D. C.,  
and CLUE NUMBER THREE...

FADE OUT



SCENE

NARRATION

1 title

...THE ONCE-PIRED REVOLVER!

2 enter room

THE TRAIL OF EVIDENCE LEADS SPECIAL AGENT RENE BIDEZ AND MYSELF TO THE FIREARMS UNIT OF THE FBI LABORATORY. REMEMBER, A BULLET HAD BEEN FOUND IN THE BANK. WE'RE JUST IN TIME TO SEE THE EXAMINER MAKE A BALLISTICS TEST THAT'S A TEST TO SEE IF THE BULLET HAD BEEN FIRED BY THIS GUN -- THE ONE FOUND IN THE SUSPECT'S APARTMENT.

3 enter room

(wait seven seconds)... THE NEXT JOB IS TO FIND THE TEST BULLETS...AND THEY LET ME HELP. THEY CALL THIS THE RECOVERY BOX...AND IT'S JAM-PACKED WITH COTTON SO THE BULLETS WON'T GO THROUGH. IT DIDN'T TAKE US LONG TO FIND WHAT WE WERE AFTER. (pause) IF THESE TEST SLUGS MATCH THE ONE FOUND IN THE BANK...IT'LL PROVE THE SUSPECT'S GUN WAS USED BY THE HOLDUP MAN.

4 at machine

TO STUDY THE BULLETS, THE EXAMINER MOUNTS THEM IN BEESWAX UNDER A POWERFUL MICROSCOPE. SHOULD ALL THREE SHOW THE SAME TINY GROOVES AND MARKINGS, THE FBI WILL KNOW THEY WERE FIRED BY THE SAME GUN. THAT'S BECAUSE NO TWO GUN BARRELS ARE ALIKE. THEY ALL LEAVE THEIR OWN TINY LINES AND IMPRESSIONS ON THE BULLETS WHIZZING THROUGH.

94-4-4669-20  
ENCLOSURE

SCENENARRATION

5 Dirk looks

UNDER THE MICROSCOPE I COULD SEE THEY WERE EXACTLY ALIKE. THE MICROSCOPE BRINGS THE SLUGS INTO POSITION - END TO END - AND YOU CAN SEE YOURSELF HOW THE LINES MATCH.

5 title

CLUE NUMBER FOUR...BLOOD STAINS!

/ serology section

WHEN THE BANK ROBBER ESCAPED, HE JUMPED THROUGH A WINDOW AND APPARENTLY CUT HIMSELF. STAINS...THAT LOOKED LIKE BLOOD...WERE FOUND ON A PIECE OF THE SHATTERED GLASS. IT WAS SENT TO THE SEROLOGY SECTION TO BE EXAMINED..

5 CU Dirk

TO FIND OUT IF THE STAINS ARE BLOOD, THE EXAMINER MAKES WHAT IS CALLED A BENZIDINE TEST, IN WHICH THE CHEMICAL BENZIDINE IS DROPPED ON A COTTON SWAB. THE SWAB IMMEDIATELY TURNS DARK BLUE - INDICATING BLOOD. (pause) BUT - IS IT HUMAN BLOOD? THE NEXT TEST WILL TELL.

pan from knife

THIS STEP IS VITALLY IMPORTANT. IF THE STAINS TURN OUT TO BE HUMAN BLOOD, THEN THERE WILL BE GOOD REASON TO BELIEVE THE SUSPECT HAD BEEN INJURED. SCRAPINGS FROM THE STAIN ARE PLACED IN A TUBE.

0 cuts shirt

A BLOODSTAIN WAS ALSO FOUND ON THE SUSPECT'S SHIRT -- THE ONE FOUND IN HIS APARTMENT. THIS FURTHER INDICATED INJURY - AND IT MUST BE GIVEN THE SAME TEST. A PIECE IS CUT OUT.



SCENENARRATION

11 looks at tubes


BOTH BLOOD SAMPLES HAVE BEEN COVERED WITH A SPECIAL ANTI-HUMAN SERUM...AND THE EXAMINER CHECKS THEIR REACTION. (pause) CONVINCED THAT BOTH STAINS ARE HUMAN BLOOD, THE NEXT STEP IS TO DETERMINE THEIR GROUPINGS, OR BLOOD TYPES. A SLIDE CONTAINING THE SAMPLES IS PLACED ON AN AGITATING MACHINE.

12 CU agitating

(wait two seconds)... AFTER AGITATING FOR SEVERAL MINUTES, THE SLIDE IS PUT UNDER A MICROSCOPE TO BE STUDIED. IF BOTH ARE OF THE SAME TYPE, THE FBI WILL KNOW THE STAINS ON THE WINDOW ~~WAS NOT LEFT~~ <sup>(COULD HAVE BEEN)</sup> LEFT BY THE INJURED SUSPECT.

13 fill chart

IT LOOKS MORE AND MORE AS IF OUR SUSPECT IS THE HOLD-UP MAN. THE CHART SHOWS BOTH BLOOD SAMPLES ARE OF "B" TYPE BLOOD.



FADE IN

DIRE

So far, all the evidence examined in the Bungled Bank Robbery case points to one man. But there's still a couple of more clues to check out before we catch him. So let's explore further.

FADE OUT

(fade in)

14 title

.CLUE NUMBER FIVE -- THE SHIRT!

15 unwrap shirt

THE BLOODSTAINED SHIRT FOUND IN THE SUSPECT'S APARTMENT  
HAD NOW BEEN SENT TO THE HAIR AND FIBERS UNIT OF THE  
FBI LABORATORY...ALONG WITH A PIECE OF FABRIC FOUND  
STUCK TO THE BROKEN BANK WINDOW. IT'S UP TO THE HAIR  
AND FIBERS EXPERT TO DETERMINE IF THIS PIECE OF FABRIC  
CAME FROM THE SUSPECT'S SHIRT.

SCENENARRATION

16 moves hand

THE HAIR AND FIBERS EXPERT, LIKE ALL TOP-RANKING LABORATORY PERSONNEL, IS A SPECIAL AGENT...AND NOT IN NAME ONLY. HE HAS UNDERGONE THE SAME TRAINING AS THE AGENT IN THE FIELD. (pause) THE SHIRT IS PLACED OVER A VIEWER WITH AN EXTRA STRONG LIGHT.

17 spreads it out

(wait four seconds)... WITH TWEEZERS, THE EXAMINER PICKS UP THE TINY PIECE...

18 CV fits in hole

IT FITS PERFECTLY INTO PLACE. THERE IS NO DOUBT THE TINY FRAGMENT OF CLOTH CAME FROM THE SHIRT.

19 title

NOW, OUR LAST BIG CLUE...THE SLIVER OF GLASS!

20 glass test

IN THE SPECTROGRAPHIC UNIT OF THE LABORATORY, THE EXAMINER BURNS THE SLIVER OF GLASS WE HAD FOUND IN THE SUSPECT'S SHOE. WE ARE WEARING SPECIAL GLASSES BECAUSE OF THE STRONG LIGHT. THIS MACHINE, CALLED A GRATING SPECTROGRAPH, TELLS THE EXAMINER THE SLIVER OF GLASS CAME FROM THE BANK WINDOW.

21 Dirk

WE NOW HAD OUR PROOF. THE SUSPECT WAS OUR MAN. TO GET HIM, LET'S SWITCH TO THE CASE OF NO ESCAPE.

22 title

23 surround bldg.

IT WASN'T LONG BEFORE THE FBI CAUGHT THE BANK BANDIT... AND TO SHOW ME HOW THEY DID IT, I WAS TAKEN TO COMBAT VILLAGE ON THE MARINE BASE AT QUANTICO, VIRGINIA. HERE, THEY STAGE A RE-ENACTMENT OF THE ACTUAL CAPTURE. THE SUSPECT HAD BEEN TRAPPED IN A VACANT BUILDING.

SCENENARRATION

24 man on phone

BY HANDIE-TALKIE RADIO, THE AGENTS ARE ORDERED INTO POSITION SURROUNDING THE BUILDING.

25 man on phone

SINCE THIS RE-ENACTMENT IS A TRAINING PROBLEM, UMPIRES ARE ON HAND TO GRADE THE AGENTS ON THEIR WORK.

26 man hangs up

AT LAST ALL AGENTS ARE IN PLACE -- THE BUILDING IS COMPLETELY SURROUNDED.

27 gets megaphone

WITH A MEGAPHONE, THE AGENT IN CHARGE TELLS THE CRIMINAL HE IS SURROUNDED...COME OUT WITH YOUR HANDS UP. (pause) IN THIS RE-ENACTMENT, THE SUSPECT IS REALLY A SPECIAL AGENT IN DISGUISE -- MAKING BELIEVE HE'S THE CRIMINAL. AS HE WALKS OUT, HE IS COVERED FROM EVERY ANGLE...JUST IN CASE HE HAS A GUN.

28 against wall

HE'S ORDERED AGAINST THE WALL -- FACE FIRST...HIS FEET SPREAD APART. THIS IS CALLED THE "WALL SEARCH"...IN WHICH THE PRISONER REMAINS OFF BALANCE WHILE HE IS BEING FRISKED.

29 hands gun

THE SEARCHING AGENT NEVER ALLOWS HIS GUN TO COME CLOSE TO THE SUSPECT. HE GIVES IT TO THE MAN COVERING FOR HIM. THEN HE HOOKS HIS FOOT AROUND THE SUSPECTS. A SUDDEN JERK COULD SEND THE PRISONER SPRAWLING IF HE MADE ANY FALSE MOVES. (pause) NOTHING IS OVERLOOKED. (wait three seconds)... TO BETTER EXAMINE THE MAN'S WAIST, HIS BELT IS REMOVED.



SCENENARRATION

30 changes sides

WHEN IT IS TIME TO SEARCH THE OTHER SIDE, THE SEARCHING AGENT IS CAREFUL NOT TO STEP IN FRONT OF THE COVERING AGENT'S GUN. AND THE SEARCH ISN'T FOR NAUGHT. THE AGENT FINDS A SMALL PISTOL...WHICH HE CAREFULLY CHECKS BEFORE PUTTING IN HIS POCKET.

31 handcuffed

WHEN THE SEARCH IS COMPLETED, THE SUSPECT IS HANDCUFFED -- ONE ARM AT A TIME.

32 Dirk looks

THEY TAKE NO CHANCES. A KEY DOUBLE LOCKS THE CUFFS. MEANWHILE, ACROSS THE STREET, OTHER AGENTS ENTER THE BUILDING TO SEE IF ANYONE ELSE IS HIDING INSIDE.

33 all-clear

(wait two seconds)... AT THE ALL-CLEAR, THE AGENTS MARCH THEIR MAN AWAY. I WAS CONVINCED -- THERE'S NO ESCAPING THE FBI!

FBI (Live Action)  
6244-094-C - Episode 4

3 EXT. DAY - DIRK METZGER STANDING AGAINST WASHINGTON, D. C.  
BACKDROP. THE SAME ONE USED TO OPEN EPISODE NO. ONE.

MEDIUM SHOT - Dirk.

FADE IN


DIRK

Well, that's my story on the FBI. My thanks to Mister J. Edgar Hoover for all his help. But it's only a small part of the real inside story of Washington, D. C. There's still a lot more to see behind those big doors...

(motions to backdrop)

...of our nation's capital. One thing I always wondered about was, what does a Congressman, or a Senator do? Well, I finally found out -- and tomorrow I'm going to show you. Hope I'll see you then. So long!

FADE OUT



# WALT DISNEY PRODUCTIONS

2400 WEST ALAMEDA AVE. • BURLINGAME, CALIFORNIA • CABLE ADDRESS: DISNEY

MICKEY MOUSE  
NEWSREEL UNIT

William C. Pack / H. ...  
Bill Pack

October 14, 1957

Mr. Louis B. Nichols  
Federal Bureau of Investigation  
Constitution Avenue, between  
Ninth and Tenth Streets  
Washington 25, D. C.

Dear Mr. Nichols: Walt Disney Productions

So - we started to make two stories, each eleven minutes long, on your FBI. But by the time Uncle Hugo and you fellows got through with the deal, we had four eleven-minute subjects intimately tied together. We have written the on-stage which will be shot and recorded here at the studio beginning November 18th, plus the off stage which will be recorded at the same time - all by the talented young Dirk Metzger.

Before we began cutting, I screened all of the material in camera-run sequences, more or less as they have been shot, for Mervyn Leroy and his writer. We did this in compliance with his request. He wanted first to check on photographic possibilities inside your buildings and at Quantico and I imagine also the general "feel" of your subject matter, photographically.

They liked Hugo's coverage, and expressed to me their very great satisfaction that we at Disney would be releasing the material, Friday, January 24th, Monday, January 27th, Tuesday, January 28th and Wednesday, January 29th. They seemed to feel that the release would serve as an advanced trailer for "The FBI Story" - which would be released in the Fall.

As you will observe upon reading the script herewith, we have attempted to build suspense in the form of a running story, following the normal chronology in the solution of a given case.

Also, in order better to chapterize the succession steps, we have used the device of sub-titles, illustrating each one with characteristic Disney drawings. I can't send these on to you because our Art Department still has not completed all of the work. However, the sub-titles are indicated in the script. 94-4-4667-21

RECORDED - 20

15 NOV 16 1957

19

EX-131

20  
227-131  
64 NOV 21 1957

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE IN WRITING AND SIGNED BY AN OFFICER

WA 1-DISNEY PRODUCT NS

Mr. Louis B. Nichols

- 2 -

October 14, 1957

I do trust that you will give the scripts the fine-combed treatment because now is the time for us to correct errata. Our boys have done their best to keep the script accurate, but at the same time not to encumber the story with an over-abundance of technical definitions.

Let me express our sincere appreciation of all that you and your associates have done to enable Hugo to turn in top coverage. This I believe he has done very admirably, I hope you will agree.

Sincerely,

*Bill Park*

William C. Park  
NEWREEL EDITOR

WCP:bl  
encl.-script

FBI (Live Action)  
8244-094-C - Episode 1  
Doug Duitsman - 10/14/57

1 EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.,  
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.  
DIRK IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SHOT  
partially facing backdrop. He speaks before turning.

FADE IN

DIRK

(looking at  
backdrop)

Washington, D. C. -- quite a place...

(turns to  
camera)

...believe me! I'm Dirk Metzger.  
Maybe some of you will remember me as  
a Mickey Mouse Club foreign correspondent  
from a couple of years ago. Well, Walt  
Disney has now assigned me to cover  
Washington...

(gestures with  
hand at backdrop)

...not from the tourist angle, as we just  
saw...but Washington from the inside. What  
goes on behind those big doors? As a  
Mickey Mouse Club reporter I did a little  
exploring, and for the next TWO WEEKS,  
I'm going to show you what I saw...  
where I went...what I did. Follow me.

94-4-4667-21 ENCLOSURE

FADE OUT



FBI (Live Acti- )  
8244-094-G - Episode 4  
Doug Duitsman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS TWO  
EPISODES.

MEDIUM SHOT - Dirk Metzger is bending over desk looking through  
a microscope. He looks up.

FADE IN

DIRK

Hi, Mousaketeers.

(stands up  
straight)

Today, we complete our story on the  
FBI. Now comes the climax!

(walks around  
desk)

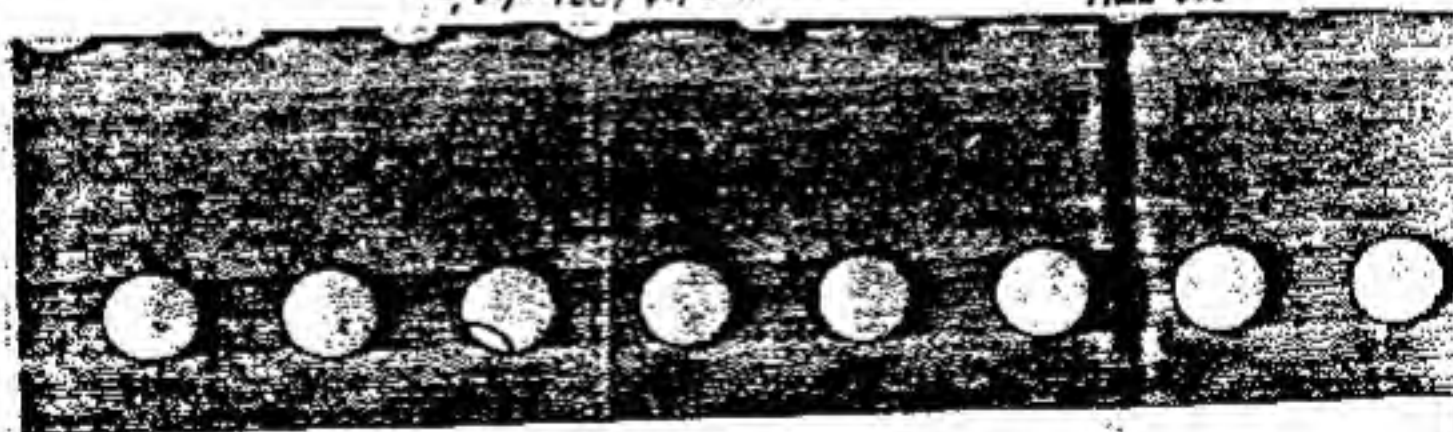
In case you missed yesterday's episode...  
my name is Dirk Metzger, and we're hot on  
the trail of a dangerous bank robber.  
Already we've seen the FBI use a note and  
a pair of shoes to partly identify our man.  
But there's still more clues to be examined  
before we're sure. I call it, THE CASE OF  
THE BUNGLED BANK ROBBERY, because of all the  
clues the robber left behind. We'll wind up  
the case later on by watching FBI agents  
re-enact the capture of this criminal.

(jumps up to sit  
on desk)

Okay...now to finish my story. Let's go  
to the FBI Laboratory in Washington, D. C.,  
and CLUE NUMBER THREE

44-4667-21 ENCLOSURE

PAGE OUT



NARRATION

SCENE

1 title

...THE ONCE-FIRED REVOLVER!

2 enter room

THE TRAIL OF EVIDENCE LEADS SPECIAL AGENT RENE BIDEZ AND MYSELF TO THE FIREARMS UNIT OF THE FBI LABORATORY. REMEMBER, A BULLET HAD BEEN FOUND IN THE BANK. WE'RE JUST IN TIME TO SEE THE EXAMINER MAKE A BALLISTICS TEST. THAT'S A TEST TO SEE IF THE BULLET HAD BEEN FIRED BY THIS GUN -- THE ONE FOUND IN THE SUSPECT'S APARTMENT.

3 enter room

(wait seven seconds)... THE NEXT JOB IS TO FIND THE TEST BULLETS...AND THEY LET ME HELP. THEY CALL THIS THE RECOVERY BOX...AND IT'S JAM-PACKED WITH COTTON SO THE BULLETS WON'T GO THROUGH. IT DIDN'T TAKE US LONG TO FIND WHAT WE WERE AFTER. (pause) IF THESE TEST SLUGS MATCH THE ONE FOUND IN THE BANK...IT'LL PROVE THE SUSPECT'S GUN WAS USED BY THE HOLDUP MAN.

4 at machine

TO STUDY THE BULLETS, THE EXAMINER MOUNTS THEM IN BRASS UNDER A POWERFUL MICROSCOPE. SHOULD ALL THREE SHOW THE SAME TINY GROOVES AND MARKINGS, THE FBI WILL KNOW THEY WERE FIRED BY THE SAME GUN. THAT'S BECAUSE NO TWO GUN BARRELS ARE ALIKE. THEY ALL LEAVE THEIR OWN TINY LINES AND IMPRESSIONS ON THE BULLETS WHIZZING THROUGH.

SCENENARRATION

5 Dirk looks

UNDER THE MICROSCOPE I COULD SEE THEY WERE EXACTLY ALIKE. THE MICROSCOPE BRINGS THE SLOGS INTO POSITION - END TO END - AND YOU CAN SEE YOURSELF HOW THE LINES MATCH.

6 title

CLUE NUMBER FOUR...BLOOD STAINS!

7 serology section

WHEN THE BANK ROBBER ESCAPED, HE JUMPED THROUGH A WINDOW AND APPARENTLY CUT HIMSELF. STAINS...THAT LOOKED LIKE BLOOD...WERE FOUND ON A PIECE OF THE SHATTERED GLASS. IT WAS SENT TO THE SEROLOGY SECTION TO BE EXAMINED.

8 CU Dirk

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9 pan from knife

THIS STEP IS VITALLY IMPORTANT. IF THE STAINS TURN OUT TO BE HUMAN BLOOD, THEN THERE WILL BE GOOD REASON TO BELIEVE THE SUSPECT HAD BEEN INJURED. SCRAPINGS FROM THE STAIN ARE PLACED IN A TUBE.

10 cuts shirt

A BLOODSTAIN WAS ALSO FOUND ON THE SUSPECT'S SHIRT -- THE ONE FOUND IN HIS APARTMENT. THIS FURTHER INDICATED INJURY - AND IT MUST BE GIVEN THE SAME TEST. A PIECE IS CUT OUT.

2

MEDIUM SHOT - Dirk sitting on front of desk.

FADE IN

DIRK

So far, all the evidence examined in the Bungled Bank Robbery case points to one man. But there's still a couple of more clues to check out before we catch him. So let's explore further.

FADE OUT

NARRATIONSCENE

11 looks at tubes

BOTH BLOOD SAMPLES HAVE BEEN COVERED WITH A SPECIAL ANTI-HUMAN SERUM...AND THE EXAMINER CHECKS THEIR REACTION. (pause) CONVINCED THAT BOTH STAINS ARE HUMAN BLOOD, THE NEXT STEP IS TO DETERMINE THEIR GROUPINGS, OR BLOOD TYPES. A SLIDE CONTAINING THE SAMPLES IS PLACED ON AN AGITATING MACHINE.

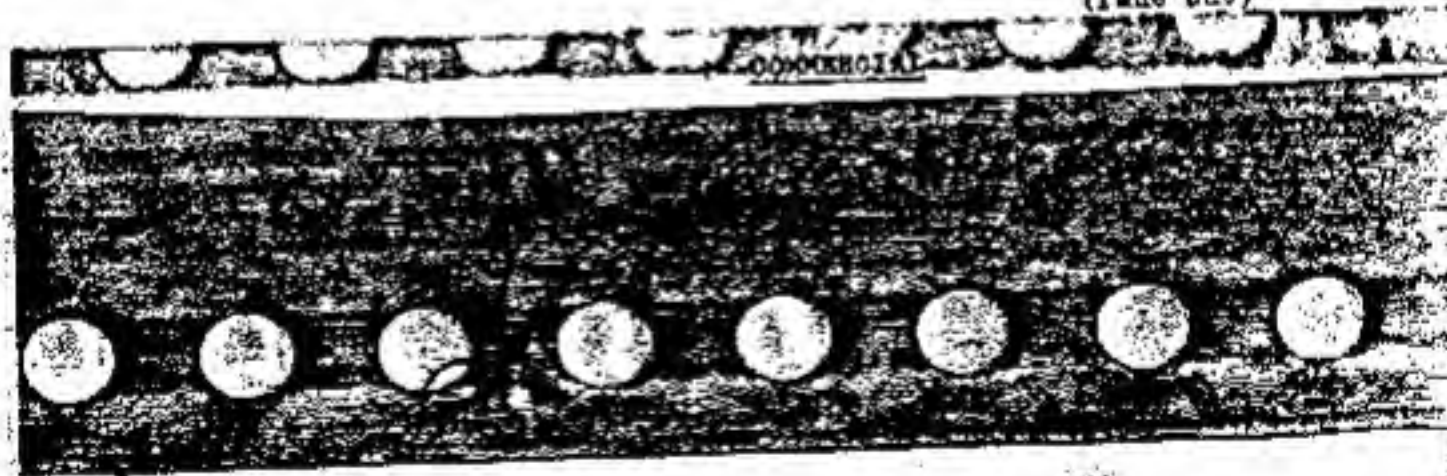
12 CU agitating

(wait two seconds)... AFTER AGITATING FOR SEVERAL MINUTES, THE SLIDE IS PUT UNDER A MICROSCOPE TO BE STUDIED. IF BOTH ARE OF THE SAME TYPE, THE FBI WILL KNOW THE STAINS ON THE WINDOW WERE MOST LIKELY LEFT BY THE INJURED SUSPECT.

13 fill chart

IT LOOKS MORE AND MORE AS IF OUR SUSPECT IS THE HOLD-UP MAN. THE CHART SHOWS BOTH BLOOD SAMPLES ARE OF "B" TYPE BLOOD.

(fade out)





(fade in)

14 title

CLUE NUMBER FIVE -- THE TORN SHIRT:

15 unwrap shirt

THE BLOODSTAINED SHIRT FOUND IN THE SUSPECT'S APARTMENT  
HAD NOW BEEN SENT TO THE HAIR AND FIBERS UNIT OF THE  
FBI LABORATORY...ALONG WITH A PIECE OF FABRIC FOUND  
STUCK TO THE BROKEN BANK WINDOW. IT'S UP TO THE HAIR  
AND FIBERS EXPERT TO DETERMINE IF THIS PIECE OF FABRIC  
CAME FROM THE SUSPECT'S SHIRT.

SCENENARRATION

16 moves hand

THE HAIR AND FIBERS EXPERT, LIKE ALL TOP-RANKING LABORATORY PERSONNEL, IS A SPECIAL AGENT...AND NOT IN NAME ONLY. HE HAS UNDERGONE THE SAME TRAINING AS THE AGENT IN THE FIELD. (pause) THE SHIRT IS PLACED OVER A VIEWER WITH AN EXTRA STRONG LIGHT.

17 spreads it out

(wait four seconds)... WITH TWEEZERS, THE EXAMINER PICKS UP THE TINY PIECE...

18 CU fits in hole

IT FITS PERFECTLY INTO PLACE. THERE IS NO DOUBT THE TORN FRAGMENT OF CLOTH CAME FROM THE SHIRT.

19 title

NOW, OUR LAST BIG CLUE...THE SLIVER OF GLASS!

20 glass test

IN THE SPECTROGRAPHIC UNIT OF THE LABORATORY, THE EXAMINER BURNS THE SLIVER OF GLASS WE HAD FOUND IN THE SUSPECT'S SHOE. WE ARE WEARING SPECIAL GLASSES BECAUSE OF THE STRONG LIGHT. THIS MACHINE, CALLED A GRATING SPECTROGRAPH, TELLS THE EXAMINER THE SLIVER OF GLASS CAME FROM THE BANK WINDOW.

21 Dirk

WE NOW HAD OUR PROOF. THE SUSPECT WAS OUR MAN. TO GET HIM, LET'S SWITCH TO THE CASE OF NO ESCAPE.

22 title

23 surround bldg.

IT WASN'T LONG BEFORE THE FBI CAUGHT THE BANK BANDIT... AND TO SHOW ME HOW THEY DID IT, I WAS TAKEN TO COMBAT VILLAGE ON THE MARINE BASE AT QUANTICO, VIRGINIA. HERE, THEY STAGE A RE-ENACTMENT OF THE ACTUAL CAPTURE. THE SUSPECT HAD BEEN TRAPPED IN A VACANT BUILDING.

SCENE

NARRATION

24 man on phone

BY HANDIE-TALKIE RADIO, THE AGENTS ARE ORDERED INTO POSITION SURROUNDING THE BUILDING.

25 man on phone

SINCE THIS RE-ENACTMENT IS A TRAINING PROBLEM, UMPIRES ARE ON HAND TO GRADE THE AGENTS ON THEIR WORK.

26 man hangs up

AT LAST ALL AGENTS ARE IN PLACE -- THE BUILDING IS COMPLETELY SURROUNDED.

27 gets megaphone

WITH A MEGAPHONE. THE AGENT IN CHARGE TELLS THE CRIMINAL HE IS SURROUNDED...COME OUT WITH YOUR HANDS UP. (pause) IN THIS RE-ENACTMENT, THE SUSPECT IS REALLY A SPECIAL AGENT IN DISGUISE -- MAKING BELIEVE HE'S THE CRIMINAL. AS HE WALKS OUT, HE IS COVERED FROM EVERY ANGLE...JUST IN CASE HE HAS A GUN.

28 against wall

HE'S ORDERED AGAINST THE WALL -- PACE FIRST...HIS FEET SPREAD APART. THIS IS CALLED THE "WALL SEARCH"...IN WHICH THE PRISONER REMAINS OFF BALANCE WHILE HE IS BEING FRISKED.

29 hands gun

THE SEARCHING AGENT NEVER ALLOWS HIS GUN TO COME CLOSE TO THE SUSPECT. HE GIVES IT TO THE MAN COVERING FOR HIM. THEN HE HOOKS HIS FOOT AROUND THE SUSPECTS. A SUDDEN JERK COULD SEND THE PRISONER SPRAWLING IF HE MADE ANY FALSE MOVES. (pause) NOTHING IS OVERLOOKED. (wait three seconds)... TO BETTER EXAMINE THE MAN'S WAIST, HIS BELT IS REMOVED.

SCENENARRATION

30 changes sides

WHEN IT IS TIME TO SEARCH THE OTHER SIDE, THE SEARCHING AGENT IS CAREFUL NOT TO STEP IN FRONT OF THE COVERING AGENT'S GUN. AND THE SEARCH ISN'T FOR NAUGHT. THE AGENT FINDS A SMALL PISTOL...WHICH HE CAREFULLY CHECKS BEFORE PUTTING IN HIS POCKET.

31 handcuffed

WHEN THE SEARCH IS COMPLETED, THE SUSPECT IS HANDCUFFED -- ONE ARM AT A TIME.

32 Dirk looks

THEY TAKE NO CHANCES. A KEY DOUBLE LOCKS THE CUFFS. MEANWHILE, ACROSS THE STREET, OTHER AGENTS ENTER THE BUILDING TO SEE IF ANYONE ELSE IS HIDING INSIDE.

33 all-clear

(wait two seconds)... AT THE ALL-CLEAR, THE AGENTS MARCH THEIR MAN AWAY. I WAS CONVINCED -- THERE'S NO ESCAPING THE FBI!

3

EXT. DAY - DIRK METZGER STANDING AGAINST WASHINGTON, D. C.  
BACKDROP. THE SAME ONE USED TO OPEN EPISODE NO. ONE.

MEDIUM SHOT - Dirk.

FADE IN

DIRK

Well, that's my story on the FBI. My thanks to Mister J. Edgar Hoover for all his help. But it's only a small part of the real inside story of Washington, D. C. There's still a lot more to see behind those big doors...

(motions to backdrop)

...of our nation's capital. One thing I always wondered about was, what does a Congressman, or a Senator do? Well, I finally found out -- and tomorrow I'm going to show you. Hope I'll see you then. So long!

FADE OUT



FBI (Narration)  
8244-094-C - Episode 1  
Doug Duitman - 10/11/57

SCENE

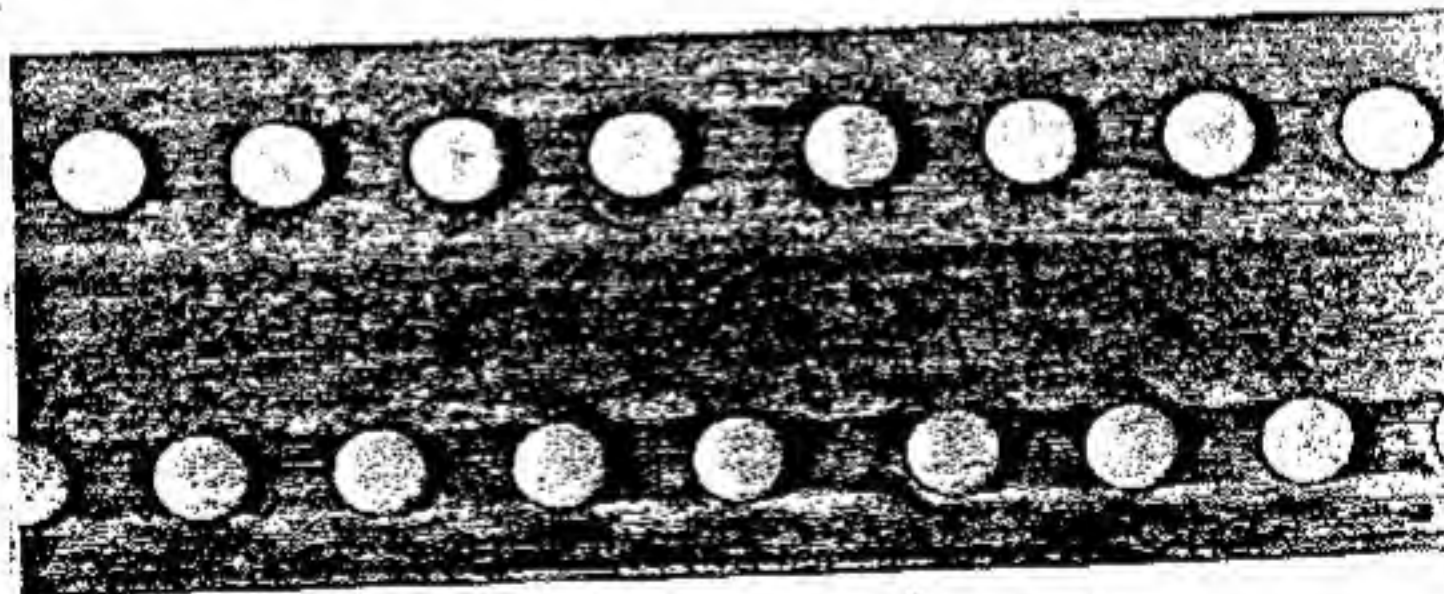
1 IS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY. AND  
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY  
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF  
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.  
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

~~LUCKY AMERICANS!~~

(cut to stage)



2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.  
I HEADED DOWN PENNSYLVANIA AVENUE...AND MADE A BEELINE  
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS  
OF THE FBI!

3 meet Hoover.

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER  
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND  
OUT HE KNEW ALL ABOUT THE MICKEY MOUSE CLUB...AND HE  
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE  
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

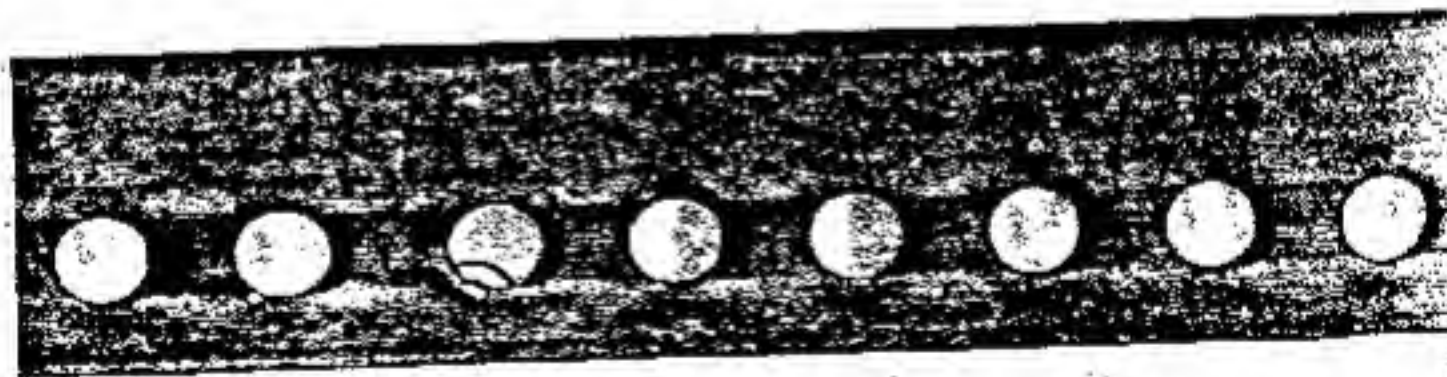
4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME  
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE  
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT  
WAS DONE BY REMINGTON, THE FAMOUS SCULPTOR.

5 turns statue

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF  
THE FBI SINCE 1924 WHEN HE WAS ONLY 29 YEARS OLD. (pause)  
MEETING HIM WAS A PRETTY BIG THRILL!

(dissolve to):



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS IN FIGHTING CRIME. SPECIAL AGENT HELL WAS ASSIGNED TO SHOW ME AROUND.

7 CU reload

HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show dir

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT HELL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER... AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRISE TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.

SCENENARRATION

12 G-man

THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN  
WEARING A BADGE...

13 Dillinger

AND THE POOR GANGSTERS WE JUST SAW. THE AGENT'S JOB  
IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.

14 agent walks

AGENT BRANT GETS THE JOB!

15 pan crook

THAT'S ALL FOR BABY FACE NELSON.

16 agent waves

A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.

17 towel face

THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM,  
BUT DOESN'T FIRE!

18 crook draws

RECOGNIZE HIM? AL BRADY...

18a g-man

THERE'S THE G-MAN.

18b Dillinger

AND RIGHT NEXT DOOR - DILLINGER!

19 two bad men

TWO GUNMEN AT ONCE. THE G-MAN SHOOTS THE ONE LOOKING  
AT HIM FIRST...THEN THE OTHER.

20 takes cover

HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE  
WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS  
HANDKERCHIEF.

6244-094-C - Episode 1

SCENE

NARRATION

21 boy

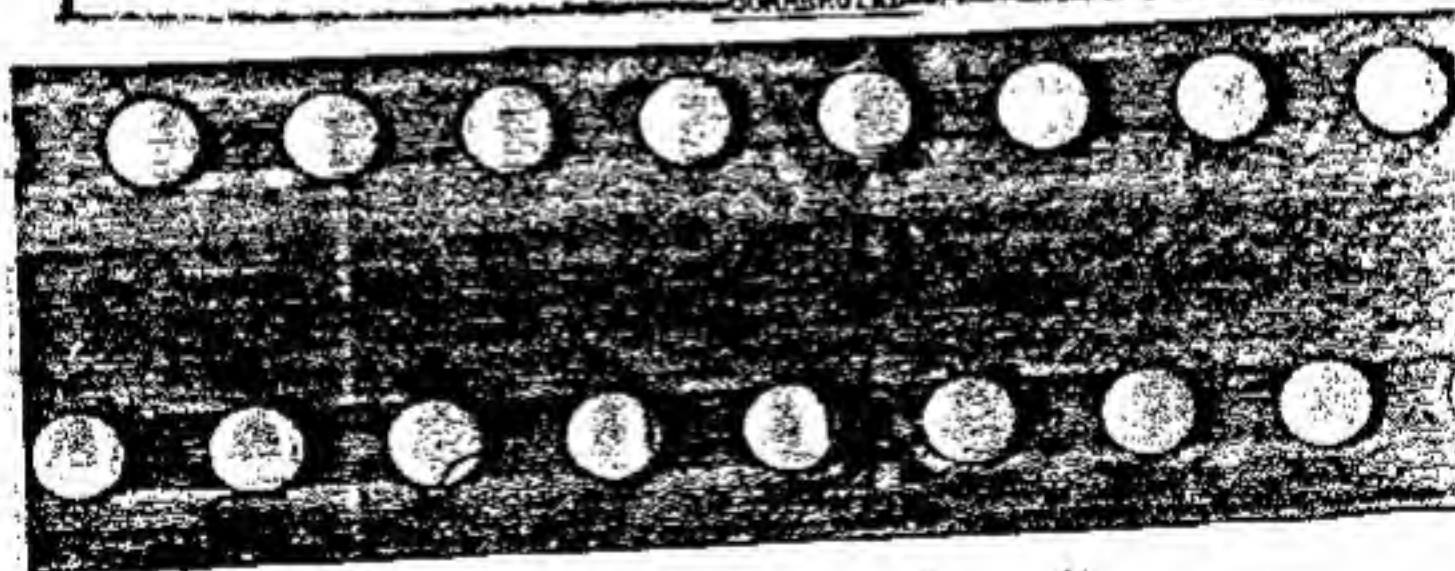
OOOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO  
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK FAST, BUT  
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)...v

CONFIDENTIAL





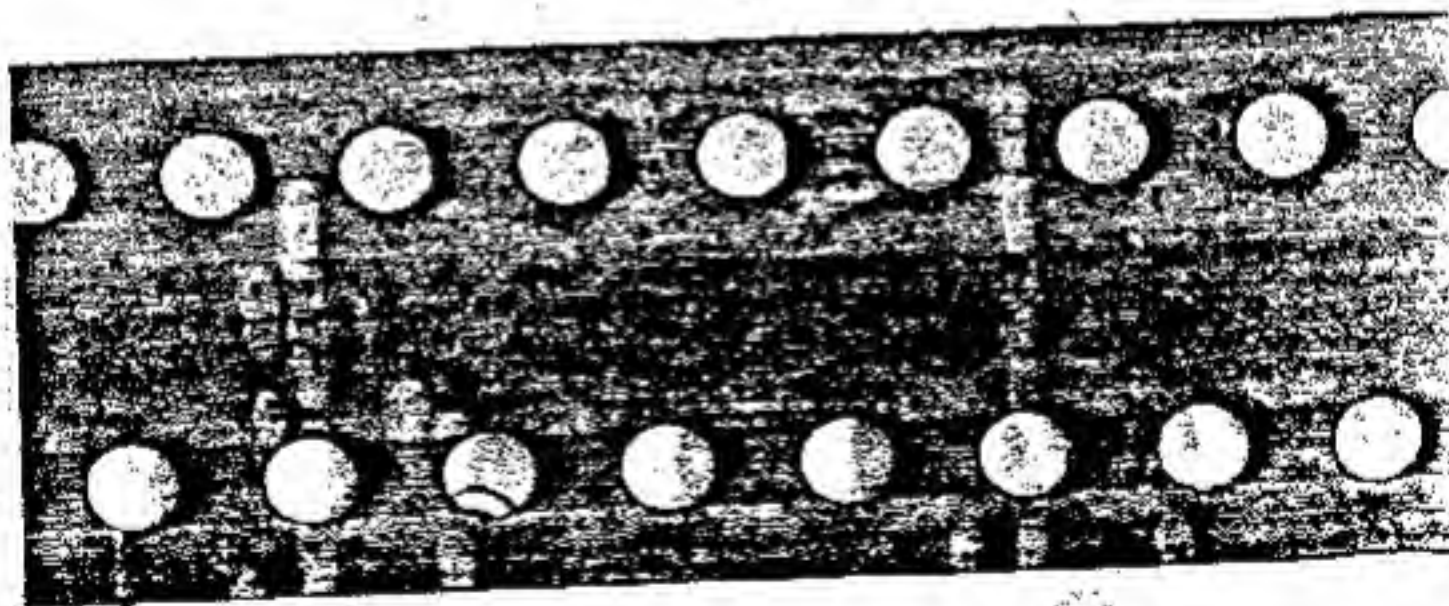
MEDIO SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Now let's get back to the firing range.  
But first, I hope you have a pencil  
and paper handy, because in a minute we're  
going to play a game...so you can see  
what kind of a special agent you'd be.

FADE OUT



(fade in)...

23 agents draw

(wait two seconds)... LOOK AT 'EM DRAW! AS FAST AS BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.

24 light

THIS LIGHT TELLS THE WINNER.

25 moving target

MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME TO THE SHARP-SHOOTING G-MAN.

26 lights

THE LIGHTS SHOW A PERFECT SCORE!

27 13 fire rifle

(wait for shots)... TODAY, OUR FEDERAL AGENTS MUST BE FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR AGAINST CRIME AND CRIMINALS. (wait two seconds)... A REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL... AS THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot

EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE ME...WATCH THIS!

SCENENARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN HALF...HITTING BOTH TARGETS

31 boy &amp; man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE!

(dissolve to)

32 judo

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS IN HAND-TO-HAND FIGHTING...LIKE JIJITSU...AND BELIEVE ME, IT'S NICE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU MIGHT END UP LIKE THIS.

34 choking

OR CHOKED HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY SITUATION...AGAINST ANY OPPONENT, BIG OR SMALL.

35 boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A FUNNY THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR WEIGHT. (pause) NOW TO PLAY OUR GAME!

36 title

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO THE FBI'S IDENTIFICATION DIVISION IN WASHINGTON, D. C.

SCENENARRATION

38 LS classroom

HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTION ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHEN YOU LOOK. DON'T MISS A THING. BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDEKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREADED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 Boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM PEDGED TO A "T". NO FOOLING... THERE'S NO FOOLIN' A SPECIAL AGENT OF THE FBI!

3 MEDIUM SHOT - Dirk Metzger in front of backdrop.  
FADE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of our's and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observe...then write it down.  
(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-burp machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Mouseketeer.

TOMMY

(to camera)

Hiya mugs!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

FADE OUT

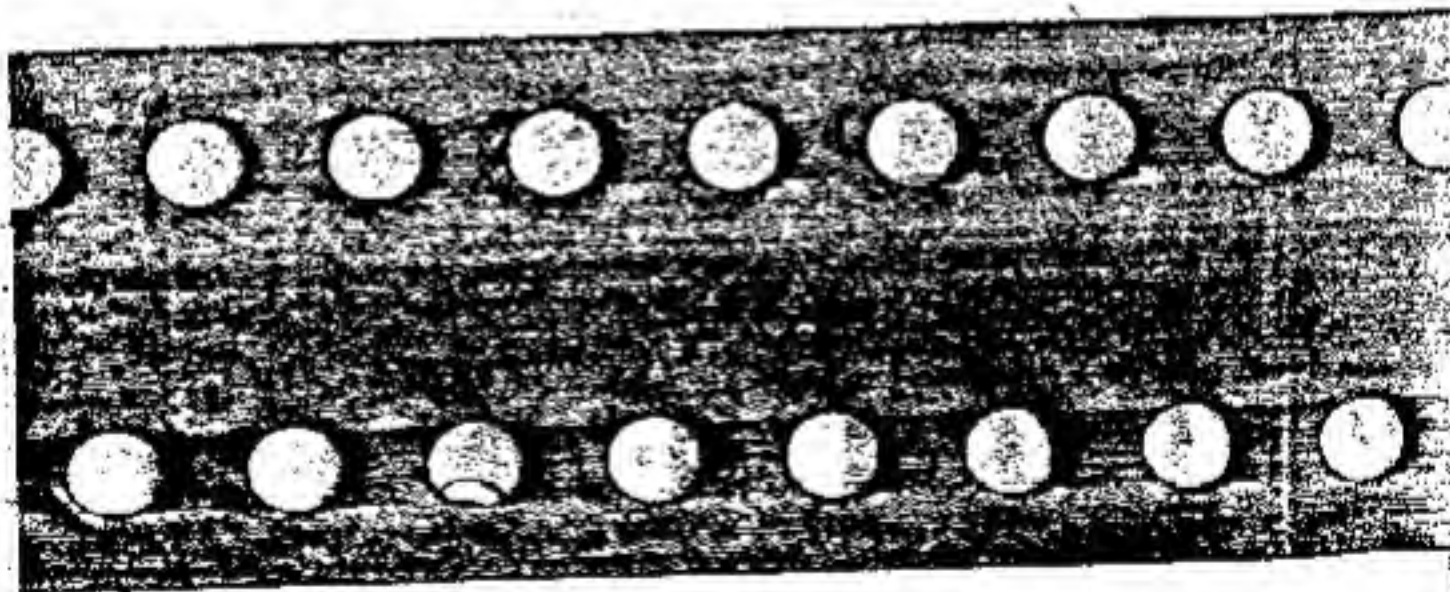


1 CONTINUED

DIRK

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

PAID OUT



FBI (Live Act 1)  
6244-094-C - Episode 2  
Doug Duitsman - 10/14/57

1

INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM.  
INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL  
BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP  
FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk  
with feet propped on top. Seated to the side is Tommy Cole  
dressed in his gangster clothes of yesterday. He's handcuffed  
to Dirk's left hand. Dirk looking at Tommy.

PADE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy  
follows)

Special Agent Dirk Metzger at your  
service...and this is...

(holds up  
cuffed arm)

...Tommy-Gun Cole -- ex-big shot.  
(he starts around desk,  
Tommy follows)

I've got a couple of more cases to show  
you today as we continue our "behind-the-  
scenes" look at the FBI. But first, let's  
see how you did on yesterday's "open eyes"  
case. Tommy...you'll remember...was our  
star. One of the first things you should  
have spotted was his hat...

(points to  
each item)

...he was also wearing a dress shirt,  
dark tie, sport coat with turned-up  
collar, handkerchief in his breast pocket.  
He was carrying a toy machine gun...his  
right thumb was bandaged, and he had this  
big ring on his left hand. If you got all  
eight, call yourself a super G-man. But  
if you also guessed his weight at around  
135 pounds and his age at about 15, consider  
yourself a super, super G-man.

(unfastens cuffs)

Thanks Tommy for helping us play our game,  
you're a free man now!

TOMMY

If you don't mind, I'd like to stay --  
I want to see more!

(CONTINUED)

94-4-4667-21  
ENCLOSURE

FBI (Narration)  
8244-094-C - Episode 2  
Doug Duitsman - 10/11/57

SCENE

1 meet man

NARRATION

WE ALL KNOW MY NAME IS DIRK METZGER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER C. LESTER TROTTER, HEAD OF THE DEPARTMENT, AS MISTER I. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKAY -- THAT'LL BE EASY...WITH FINGERPRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

2 explains prints

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

3 man walks in

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD!

(dissolve to)

4 print Dirk

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE 145 MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

FACED WITH THOSE ODDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 BS room

WELL, THAT WAS SIMPLE! BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY. EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

8 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEEDY OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS WITHOUT EVER LEAVING HER SEAT!

MEDIUM SHOT & DIRK stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK  
(turning toward  
camera, walks over  
to desk)

Let's return now to complete our inspection  
of the FBI's modern Fingerprint Bureau.

FADE OUT



SCENE

NARRATION

9 RS push button

HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL, IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

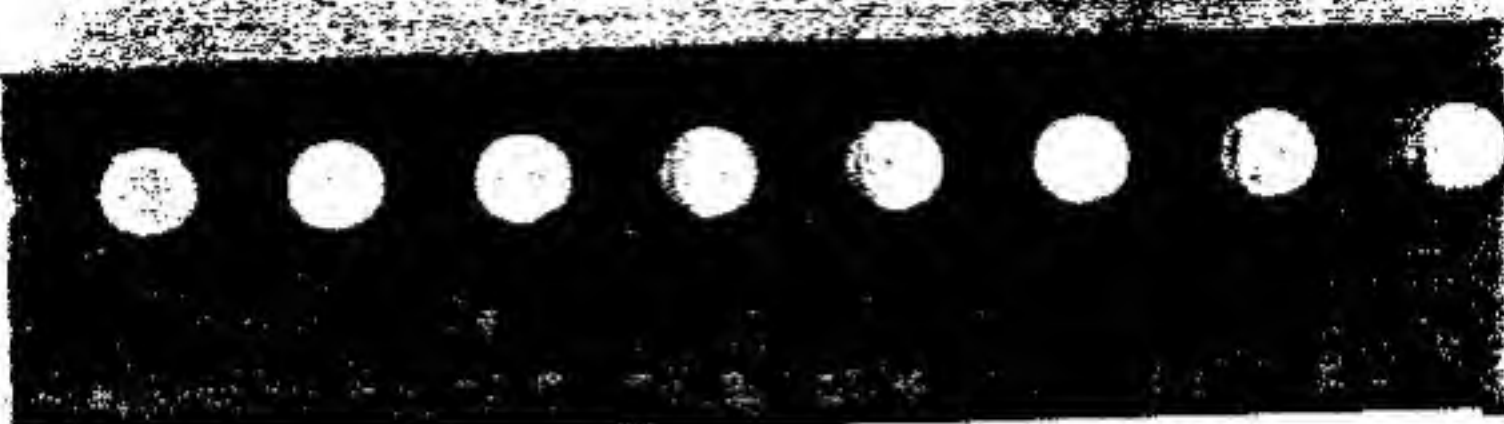
10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out)

COMMERCIAL





11 photo section

(fade in )

○ NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIFFY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.

SCENENARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE, ONLY ONE CARD IS KEPT ON FILE WITH THE FBI. ANY REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A FRESHLY PRINTED, UP-TO-DATE COPY OF HIS POLICE RECORD.

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES. BECAUSE AFTER THE JACKET IS ASSEMBLED IT IS RETURNED TO THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT'S CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGERPRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSE SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENE

NARRATION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT -- THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARRED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY.

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPY RING EARLY IN WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE, IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

23 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.

THE END



FBI (Live Act 2)  
8244-094-C - Episode 3  
Doug Duitsman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE.  
FULL SHOP - Dirk is leaning over desk rummaging through papers, looking under books, etc. There's a long printed necktie in the middle drawer, out of sight..

FADE IN

DIRK  
(muttering to himself)  
I know it's here someplace...  
(looks up to discover audience)  
...Oh, hi, everyone. I'll be right with you.  
(continues search, finally pulls out middle drawer)  
Here it is...  
(pulls out tie)  
...One of the clues in today's big case.  
(starts around to front of desk)  
If you missed our first two episodes, my name is Dirk Metzger...  
(jumps up and sits on desk)  
...and I'm right in the middle of telling you all about the FBI

CAMERA starts to dolly in.

DIRK  
(continuing)  
You know, the collecting and safe keeping of evidence...  
(gestures with tie)  
is a vital part of FBI work. Police, too, for that matter. Without clues, a criminal would seldom be caught. Luckily though, they all seem to forget something.  
(jumps down off desk)  
In gathering my story on the FBI...  
(starts back around desk)  
...I got to visit the scene of a make-believe murder. It was a training exercise for new agents and the clues were planted. That's why I call it...

94-4-4667-21 FADE OUT  
ENCLOSURE

NARRATION

SCENE

1 title

...THE CASE OF TOO MANY CLUES!

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINERS, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE RECEPTIVE WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS RARELY LEAVE SO MANY CLUES. BUT THE TRAINERS LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCHING THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN -- A .45 AUTOMATIC. (pause) BY NOW I KNOW HOW TO HANDLE ONE, THANKS TO AGENT HELL BACK AT THE FIRING RANGE.

6 drops out clip

THE FIRST THING I DID WAS DROP OUT THE CLIP OF AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE. THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.

7 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY, I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS WOULDN'T BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS. (wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB. BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON, D. C. THE AGENT IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A GRANDSON OR GRANDDAUGHTER WHO IS A MICKEY MOUSE CLUB FAN...BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED...AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU Direct

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK...SO HE CALLED IN ONE OF HIS STAFF -- AGENT RENE BIDEZ TO LET ME FOLLOW THE CASE!

SCENE

NARRATION

13 title	I CALL IT, THE CASE OF THE BUNGLED-BANK ROBBERY...AND YOU'LL SOON SEE WHY!
14 down hall	I FOLLOWED AGENT BIDEZ DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...
15 title	...THE MISSPELLED NOTE!
16 walk into room	THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!
17 pull out note	LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A STICK UP. -- BE QUIET AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET" INSTEAD OF "QUITE" -- BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.
18 to files	AS I WAS SOON TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILE...AND THAT'S JUST WHERE THE HANDWRITING EXPERT REAMED. THIS FILE CONTAINS ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN MAKE OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.

NARRATIONSCENE

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICK UP" - BUT "QUIET" IS ALSO MISPELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN WHEN THEY SAY, A CRIMINAL ALWAYS MAKES A MISTAKE!

(fade out)

-COMMERCIAL-

(fade in)



FBI (Live Action)  
8244-094-C - Episode 3

Page TWO

2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

PAGE IN

DIRK

We're just beginning to see how the FBI Laboratory helps in catching criminals. To find out more, let's get back to the case of THE BUNGLED BANK ROBBERY.

PAGE OUT

13 walks down hall

A FEW DAYS LATER, I WAS CALLED BACK TO THE FBI  
LABORATORY IN WASHINGTON, D.C. AGENT BIDEZ AND I WENT  
STRAIGHT TO THE METALLURGY AND PETROGRAPHIC UNIT. WOW! THEY  
HAD JUST RECEIVED A PACKAGE FROM THEIR NEW YORK OFFICE  
CONTAINING MORE VALUABLE EVIDENCE TO BE CHECKED BY THE  
LABORATORY.

SCENENARRATION

24 CU Dirk

I LEARNED WHEN AGENTS AND THE NEW YORK POLICE WENT TO THE SUSPECT'S ADDRESS, HE HAD GONE. BUT THEY FOUND SEVERAL PIECES OF EVIDENCE, WHICH THEY HOPED WOULD DEFINITELY ESTABLISH THEIR SUSPECT AS THE BANK ROBBER.

25 takes out clues

EVERYTHING HAD BEEN CAREFULLY WRAPPED AND MARKED JUST AS WE SAW DURING THE CASE OF "TOO MANY CLUES." THERE WAS A GUN...AN OLD PAIR OF SHOES. IMPORTANT EVIDENCE -- BECAUSE DURING THE HOLDUP, THE GUNMAN FIRED A WILD SHOT AND DOVE THROUGH A WINDOW TO ESCAPE AFTER THE BANK TELLER HAD SOUNDED THE ALARM. HE ALSO LEFT DIRTY SHOE IMPRESSIONS ON THE BANK FLOOR.

26 Dirk watching

(wait one second)... THE JOB NOW IS TO EXAMINE THIS EVIDENCE. A PIECE OF FABRIC FROM THE WINDOW, A BULLET FOUND IN THE WALL.

27 title

CLUE NUMBER TWO. THE DUSTY SHOES.

28 takes out shoe

SHOES NEARLY ALWAYS LEAVE TELL-TALE PRINTS...SO THEY ARE FIRST TO BE EXAMINED.

29 box from pocket

THE ROBBER DOVE THROUGH A WINDOW...AND UNDER A MICROSCOPE, THE EXAMINER FINDS A SLIVER OF GLASS. THIS COULD BE GLASS FROM THE BROKEN WINDOW.


SCENE

30 scrape shoes

NARRATION

NEXT, THE SHOES ARE SCRAPED FOR DIRT TO SEE IF IT'S THE SAME SOIL AS FOUND ON THE BANK FLOOR. THIS TEST IS MADE IN A MINIATURE FURNACE. BOTH SAMPLES, ONE FROM THE BANK...THE OTHER FROM THE SHOES, ARE PLACED IN THE FURNACE HOLDER. THEY ARE THEN COVERED WITH A LAYER OF ALUMINUM OXIDE. THIS KEEPS OXYGEN FROM DAMAGING THE SOIL WHEN IT IS HEATED TO A HIGH TEMPERATURE.

AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.



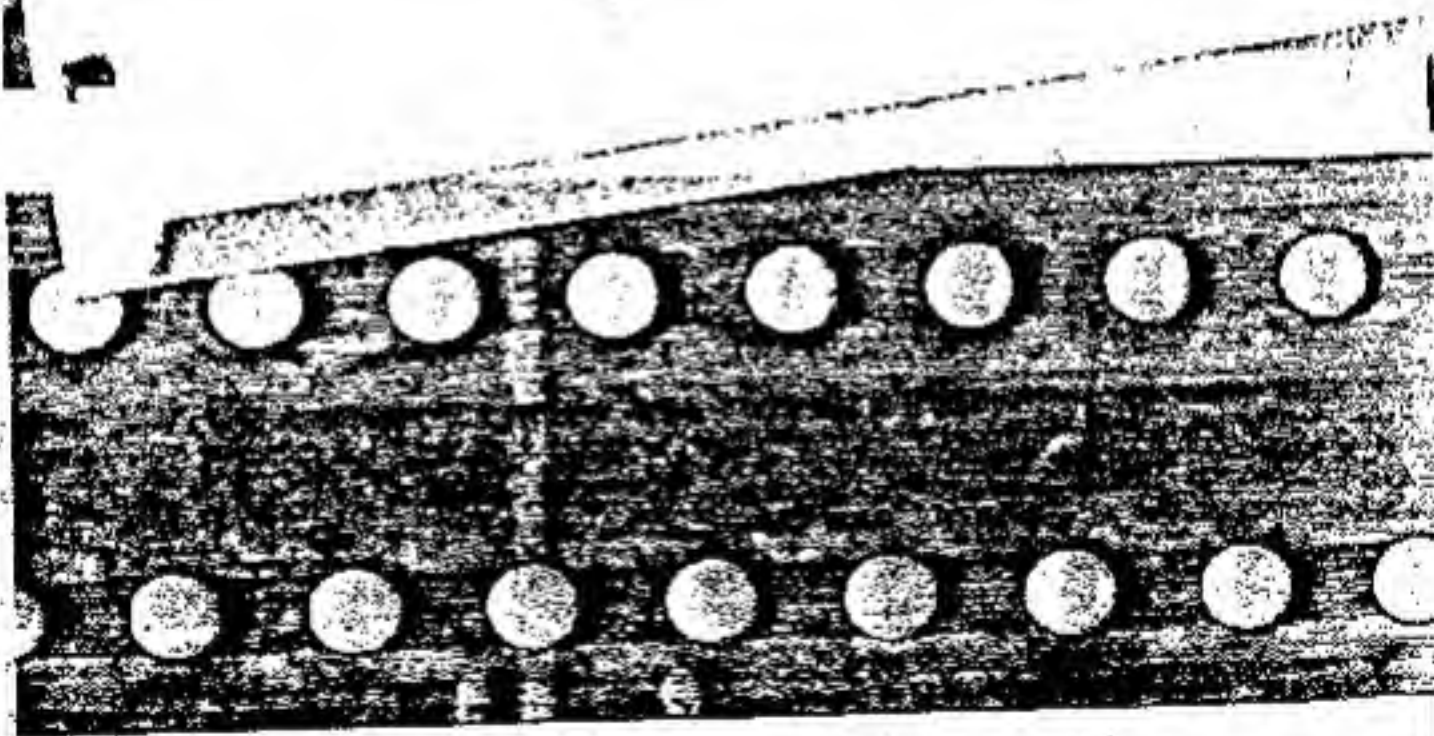
MEDIUM SHOT - Dirk standing in front of desk.

PAGE IN

DIRK

Yes, in peace, or war...the FBI does a  
big job keeping our country safe to live  
in. Tomorrow, we'll go looking for clues...  
and follow FBI agents step by step as they  
track down a bank robber. I hope you'll  
join me then. So long.

PAGE OUT





Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: October 28, 1957

FROM : SAC, Los Angeles (94-274)

SUBJECT: MOTION PICTURE RE FBI  
WALT DISNEY PRODUCTIONS  
BURBANK, CALIFORNIA  
RESEARCH (CRIME RECORDS)

94-4-4667-20  
Rebulet October 22, 1957.

The contents of the blind memorandum regarding the above-captioned program were discussed in detail with Mr. WILLIAM C. PARK, News Reel Editor, and Mr. DOUGLAS DUTSMAN, News Reel Staff Writer, who composed the script for the film, by Special Agent JOHN M. CASHEL at Disney Productions, on October 25, 1957. The changes suggested were reviewed and made in the film script.

Regarding the introduction of DIRK to a Special Agent in Episode 2, Scene 20, and then initially again introducing this agent to DIRK in Episode 3, Scene 12, PARK and DUTSMAN believed that the episodes could be made logical by making the initial introduction in Episode 2, Scene 20, and then when the subsequent meeting occurs between DIRK and the agent in Episode 3, Scene 12, the agent could be identified as an agent friend and the occasion of their previous meeting would be referred to. By handling the revision in this manner, it was believed that logic could be accomplished without undertaking major changes in the sequence.

Both Disney executives indicated that any subsequent changes which might be desired by the Bureau in connection with this program would be readily undertaken. It was their opinion that no retakes of scenes will be necessary in order to accomplish the suggested changes.

2-Bureau  
1-Los Angeles  
JMC:mah  
(3)

EX-132

RECORDED - 20

NOV 18 1957

76 NOV 20 1957

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: December 9, 1957

FROM : M. A. Jones

SUBJECT: TELEVISION SERIES RE FBI  
WALT DISNEY PRODUCTIONS

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Wick \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

You will recall that we cooperated with <sup>the</sup> Walt Disney people in the production of four television programs to appear on the "Mickey Mouse Club." Mr. Hugo Johnson, the Disney representative in Washington, called SA Murphy today and said that these programs are definitely scheduled and will appear on January 24, 27, 28 and 29, 1958.

Mr. Johnson further advised Murphy that 16 millimeter films of these programs will be made available to the Bureau about two to three weeks prior to broadcast for viewing by the Director. These films will have the full musical score and the narration.

## RECOMMENDATION:

For information.

JTM:cag  
(3)

✓ pm  
2-

94-4-4667-22X0

94-1-22-1-111

RECORDED - 95

12 DEC 12 1957

INDEXED - 95

CRIM/REX

64 DEC 17 1957

WALT DISNEY

December 10, 1957

Mr. Tolson ✓  
Mr. Boardman ✓  
Mr. Nichols ✓  
Mr. Belmont ✓  
Mr. Ladd ✓  
Mr. Clegg ✓  
Mr. Glavin ✓  
Mr. Harbo ✓  
Mr. Rosen ✓  
Mr. Tracy ✓  
Mr. Egan ✓  
Mr. Gurnea ✓  
Mr. Hendon ✓  
Mr. Jones ✓  
Mr. Mumford ✓  
Mr. Quinn ✓  
Mr. Nease ✓  
Miss Gandy ✓  
✓ *[Signature]*

Dear Mr. Hoover -

Thank you sincerely for the unstinted cooperation you and your executives extended to Hugo Johnson in setting up and shooting our series on the Federal Bureau of Investigation. We are especially grateful to your reviewing committee and to the splendid cooperation we have received from your Los Angeles office agents, Messrs. Brown and Cashel.

As soon as our processing is completed, our Newsreel Unit will be forwarding a print of the releases for you to retain, and if you desire, screen for members of your staff.

Thanks to your cooperation, I believe and hope that the films Hugo made will bring to the youngsters of the country an understanding at least of the basics of Federal Bureau of Investigation functions.

Again, my sincere thanks.

Sincerely,

*[Signature]*  
Walt Disney

*[Handwritten: "Re: Mickey Mouse"]*  
Mr. J. Edgar Hoover  
Federal Bureau of Investigation  
Washington 25, D. C.

*[Handwritten: "Disney chg on 12-16-57 me JTM ack: 12/16/57"]*

RECORDED-11  
INDEXED-18  
94-4-4667-23  
12/13/57  
15 DEC 18 1957  
DP

The series Mr. Disney refers to are Mickey Mouse shorts for children.

PEPS. FILES

WASHINGTON SERIES SCHEDULE

TITLE

AIRDATE

INSIDE REPORT ON WASHINGTON

Part I - Federal Bureau of Investigation Episode I	1/24/58
Part II - Federal Bureau of Investigation Episode II	1/27/58
Part III - Federal Bureau of Investigation Episode III	1/28/58
Part IV - Federal Bureau of Investigation Episode IV	1/29/58
Part V - Congress - Episode I	1/30/58
Part VI - Congress - Episode II	1/31/58
Part VII - Money - Episode I	2/3/58
Part VIII - Money - Episode II	2/4/58
Part IX - Money - Episode III	2/5/58
Part X - White House - Episode I	2/6/58
Part XI - White House - Episode II	2/7/58

94-4-4667-23  
ENCLOSURE

December 16, 1957

INDEXED-18

RECORDED-18 94-4-4667-23

Mr. Walt Disney  
2400 South Alameda Avenue  
Burbank, California

Dear Mr. Disney:

I received your letter of December 10 with the schedule for the forthcoming series of television films on the FBI. It was a pleasure to be able to work with a gentleman of Mr. Hugo Johnson's caliber, and I am certain that this series of four programs will do much to further understanding of the FBI on the part of America's youth.

It was good to read your kind words concerning Special Agent in Charge Donald K. Brown and Special Agent John M. Cashel of our Los Angeles Office. We are all looking forward to seeing the finished film, and it is most kind of you to make it available to us.

Sincerely yours,

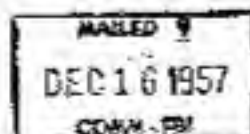
J. Edgar Hoover

2 cc's - Los Angeles, with two copies of incoming.  
cc - Personnel file of SAC D. K. Brown, with copy of incoming.  
cc - Personnel file of SA John M. Cashel, with copy of incoming.

NOTE: Series of four twelve minute films concerning the FBI will be shown on "Mickey Mouse Club" of American Broadcasting Co. Network on January 24, 27, 28 and 29, 1958. Hugo Johnson was in charge of filming these shorts and is very friendly to the Bureau. SAC D. K. Brown EOD 1/10/38 as SA, assigned Los Angeles, GS-15. SA John M. Cashel EOD 4/7/41 as SA, assigned Los Angeles, GS-13.

JTM:ief

(8)



Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

DEC 26 1957

- MAIL ROOM ☐

DEC 16 3 35 PM '57  
FBI  
REC'D-READING ROOM



Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: 1/9/58

FROM : SAC, Los Angeles (94-274)

SUBJECT: MICKEY MOUSE TELEVISION PROGRAM

WALT DISNEY PRODUCTIONS

RESEARCH (Crime Records)

Mr. Bill Walsh, Producer of the Mickey Mouse television program for Walt Disney Productions, Inc., 2400 West Alameda, Burbank, California, advised that the programs prepared for the Mickey Mouse newsreel, wherein the FBI is featured, will be shown in four segments to commence with the program of Friday, January 24, 1958, and conclude with the program of Wednesday, January 29, 1958.

The Mickey Mouse Club program is televised weekly, Monday through Friday, over the American Broadcasting Company network. It is viewed between 5:30 and 6:00 P.M. PST.

This matter is being brought to the Bureau's attention for its information and possible publication among employees.

(3)

DKB:AB

2 - Bureau (AIR MAIL)

1 - Los Angeles

RECORDED - 1

EX - 117

JAN 15 1958

CRIME RECORDS

THIS IS FILED

20

57 JAN 20 1958

(C) TELEVISION PROGRAMS CONCERNING FBI -- The Bureau cooperated in the production of four films for television aimed at a young audience. These films will be shown over the facilities of the American Broadcasting Company's television network on Walt Disney's "Mickey Mouse Club" on January 24, 27, 28, and 29, 1958. The dates of these telecasts should be brought to the attention of your personnel in order that their friends and families might view these programs.

1/14/58

SAC LETTER NO. 58-2

1 94-4-4667-  
NOT RECORDED  
199 JAN 17 1958

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *WAT*

DATE: January 24, 1958

FROM : M. A. Jones *MAJ*

SUBJECT: DISNEYLAND FILMS *Disney*

*WAT*

Tolson	_____
Belmont	_____
Mohr	_____
Parsons	_____
Rosen	_____
Tamm	_____
Trotter	_____
Nease	_____
Tele. Room	_____
Holloman	_____
Gandy	_____

Mr. Tolson asked to be advised of the time when the photographs were taken of the Director in connection with the Disney films.

On May 15, 1957, young Dirk Metzger, a Boy Scout, came into the Bureau and was photographed with the Director.

Young Dirk, who is the son of a Marine officer, is under contract with Disney Studios to do this particular series.

In fact, young Dirk has done a long series with the Disney Studios, including travel over Europe and visiting interesting places in the United States.

Our series begins a new set of episodes for young Dirk for young TV viewers. It is called the Washington series and begins with the four parts dealing with the FBI and then has two parts on Congress, three parts on the making of money and two parts on the White House.

The Director will recall that young Dirk is a personable young man who has a very fine voice.

ECK:grs  
(3)

RECORDED - 95

INDEXED - 95

EX-135

94-4-4667-25

16 JAN 28 1958

(SEE ADDENDUM PAGE 2)

*CRIM*

60 JAN 25 1958

ADDENDUM: (CDD:jmr) 1-24-58

Apparently our protest with Disney Studios took effect. You will recall that this protest was made in view of the studios' failing to comply with an agreement to have the finished film here in time for us to see it before the TV program this afternoon 5:30 to 6 P.M. Hugo Johnson, local manager, Disney Studios, advised at 9:45 A.M. this morning that he was en route to the airport where he would pick up the film and would have it back to us no later than 10:45 A.M. this morning. We have arranged an immediate viewing of the film and you, of course, will be advised telephonically when all arrangements are in order. Luther Huston will be invited to view the film at this time,

1  
Received @  
11:30 a.m.  
& film is  
good. Also -  
Mr. Tolson,  
Huston, Nease ✓  
& St. Louis  
Here -  
J. H. H.

J

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *JAT*

DATE: January 22, 1958

FROM : M. A. Jones *V*

SUBJECT: WALT DISNEY TELEVISION MOVIES

Tolson ☒  
 Nichols ☒  
 Boardman ☐  
 Belmont ☐  
 Mohr ☐  
 Parsons ☐  
 Rosen ☐  
 Tamm ☐  
 Trotter ☐  
 Tele. Room ☐  
 Holloman ☐  
 Gandy ☐

As you know, the Walt Disney series which we have been working on for some time will begin this Friday afternoon and will be continued next week.

We have seen and approved rough cuts of these movies but we have not seen a final cut.

We have through Hugo Johnson, the local Disney representative, been trying for some weeks to get copies of the films so that we might show them to Luther Huston, the new Public Information Officer. Johnson, despite tremendous effort on his part, has not been able to get copies here to Washington so finally in desperation we called SAC Brown and he is trying to get a copy on plane tonight so we might have it in the morning.

If a copy is not available or if some difficulty arises, we will, of course tell Huston about the program.

## RECOMMENDATION:

You will be kept advised.

ECK:grs  
 (3)

RECORDED - 17

INDEXED - 17

13E

94-4-4667-26

JAN 30 1958

(SEE ADDENDUM PAGE 2)

memo Nease to  
 Tolson 1-23-58

CDD / Jm

63 JAN 31 1958

*file  
 14  
 JAT*



ADDENDUM: (CDD:jmr) 1-22-58

ASAC Bachman called. The Disney Studios have advised that our portion of the program has already been set up on reels and represents 10 minutes of each reel. The studio could begin work immediately, cutting out our portion of the film, having copies made, and put it on a plane at 11:45 A.M. tomorrow, 1-23-58, which would arrive in Washington at 9:45 P.M. the same date. In view of the above, Bachman was advised to forget the matter. We will naturally protest through Hugo Johnson, the local Disney representative, and most certainly will take this treatment into consideration the next time the Disney Studios ask for cooperation. Luther Huston will be advised the first thing tomorrow morning of this matter.

- 2973 ✓ L
1. Do so promptly.
  2. Did we have a definite understanding with Disney Studios to see the films before clearance?
- K

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE

SUBJECT: WALT DISNEY TELEVISION MOVIES

Tolson ☒  
Boardman ☒  
Belmont ☒  
Mohr ☒  
Nease ☒  
Parsons ☒  
Rosen ☒  
Tamm ☒  
Trotter ☒  
Clegg ☒  
Tele. Room ☒  
Holloman ☒  
Gandy ☒

On my memorandum 1-22-58, the Director noted that we should promptly notify Luther Huston of the mishandling of the "master film" of the FBI portion of the Disney program which is to be shown Friday afternoon 1-24-58, from 5:30 P.M. to 6 P.M. As reflected in my memorandum this morning to you, I had Messrs. DeLoach and Kemper inform Mr. Huston fully of this matter. Referenced memorandum also reflected the protest made through Hugo Johnson, the local Disney representative.

The Director also inquired as to whether we had a definite understanding with Disney Studios to see the films before clearance. We had been assured of this fact. To be more specific, the film was to arrive no later than last Monday, 1-20-58. We were assured of this fact after contacting Johnson on a number of occasions. Obviously, the mishandling on the part of the Disney Studios and failure to live up to their agreement will be taken into consideration when future approaches are made to the Bureau by this outfit.

To be completely certain that we had a definite commitment, a file check has been made and reflects a memorandum dated October 18, 1957, wherein Mr. Hugo Johnson, as mentioned above, is quoted as saying while at the Bureau October 17, 1957, "After the sound track is synchronized with the film, the films will be sent back for your viewing."

*no further cooperation  
is to be extended the  
Disney Studios*  
44-4667-23  
JAN 30 1958  
RECORDED - 17  
INDEXED - 17

cc-Mr. Jones  
CDD:jmr  
(3)

66 JAN 23 1958

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *gry*

DATE: January 10, 1958

FROM : M. A. Jones *gry*

SUBJECT: TELEVISION PROGRAMS CONCERNING FBI  
~~“MICKEY MOUSE CLUB”~~  
 AMERICAN BROADCASTING COMPANY

Tolson \_\_\_\_\_  
 Nichols \_\_\_\_\_  
 Boardman \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Parsons \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Tamm \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Nease \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holloman \_\_\_\_\_  
 Gandy \_\_\_\_\_

You will recall that the Bureau cooperated in the production of four 12-minute television films for use on Walt Disney's "Mickey Mouse Club." These films are aimed at a young audience and this is a good outlet. We have only seen the rough unedited film to date; however, the finished films, complete with sound track and musical score, should arrive next week for review at the Bureau. These finished films incorporate the changes suggested by following the viewing of the unedited film.

It is felt that the attached Letter to All SAC's should be sent advising them of the fact that this series of programs concerning the FBI will appear on the American Broadcasting Company television network on January 24, 27, 28, and 29, 1958.

## RECOMMENDATION:

It is recommended that the attached Letter to All SAC's advising them of these programs should be sent.

Enclosure *sent 1-13-58*

JTM:cag

(2) *ag*

*we will invite Luther  
 Stoughton to see these*

**RECEIVED**

RECORDED - 7 *gry*

EX-131

*94-4-4667-28*  
 JAN 14 1958

*1-14-58*  
*JTM*

FEB 7 1958

*CEASE RE...*

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE

SUBJECT: DISNEYLAND TELEVISION PROGRAM  
5:30 to 6 P.M., 1-24-58

Tolson \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Nease \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

I had DeLoach and Kemper see Luther Huston of the Department the first thing this morning to tell him that we had originally planned to show him the finished film concerning the Disneyland program which will be shown from 5:30 to 6 P.M., 1-24-58. Huston was told that we had seen rough cuts of the film and, of course, had supervised the entire project. There were no objectionable features involved; however, one or two slight changes were necessary. The finished film was to be forwarded to the FBI to arrive here on Monday, 1-20-58. As stated in my memorandum last night, 1-22-58, the Disney people had not "fulfilled their agreement" of forwarding the finished film to us. We called our Los Angeles Office and ascertained the film could not possibly arrive until 9:45 P.M. tonight, 1-23-58.

Huston stated he understood and that inasmuch as there were no policy angles involved, he felt certain there was no reason for him to review the film.

We have naturally protested the above matter with Hugo Johnson, the local Disney representative. Johnson was most upset at his company's failure to comply with the terms of our original agreement.

While talking with Huston, he referred to last week's staff conference at which time the Attorney General briefly threw out a few remarks concerning possible television commitments for the future. Huston stated the Attorney General was home on sick leave today but would no doubt be back tomorrow in time for the staff conference. He is in hopes the Attorney General will discuss fully matters concerning television at that time. Huston next stated that the Attorney General had already committed the Department to television programs with Mr. Sam Belew (ph.) of the "Navy Log" program and also with York Productions. (This, of course, represents the negotiations as instituted by Jerry Lewis, the unscrupulous actor, with the Department in August, 1957. We had been led to believe by Fred Mullen and by Attorney General Brownell, who

cc-Mr. Jones

CDD:jmr

(3)

RECORDED - 17

INDEXED - 17

LET - 13

13 JAN 24 1958

52 FEB 5 1958

94-44667-29

CRIMINAL REC.



Memorandum to Mr. Tolson from G. A. Nease  
Re: Disneyland Television Program

told the Director on September 5, that the Department had no intention of going ahead with this. Huston, of course, may be completely wrong in naming York Productions but the above facts are verbatim as they were set forth by him in conversation with Bureau representatives.) He indicated that the Immigration and Naturalization Service had already initiated a program with the "Navy Log" people and that Sam Belew had come down here from New York for a stay of approximately 10 days in order to get the pilot film underway. Belew has now returned to New York in order to procure additional funds inasmuch as some of film had to be made in the Everglades of Florida. The above facts, of course, indicate that the Attorney General has already made commitments of which the FBI was not aware.

DeLoach and Kemper took this opportunity to point out to Huston our commitments insofar as "The FBI Story" is concerned. Huston asked whether we were in production. He was told that we were not, that there had not been a final approval of the script, that quite naturally when there was final approval the Director would have the script sent over to him for approval on a Departmental basis. Huston then indicated that he realized that it would be extremely difficult for the FBI to participate in a television program at this time in view of the movie commitments.

Huston injected into the conversation several remarks of the Attorney General which reflected that it would be absolutely necessary for a Departmental representative to be used on a full-time basis in the future for television programs alone. He stated that the Attorney General was somewhat worried about this situation inasmuch as he feared to go before congressional appropriations committees with the record reflecting a man (or men) was being used full time for television purposes. Huston stated he didn't know how the Attorney General was going to get around this fact but that he himself (Huston) would not be able to fully supervise the programs the Attorney General had mapped out but, to the contrary, would merely remain in a general supervisory capacity.

*They will need a large staff*

Huston appeared to be quite sympathetic to the fact that we are heavily committed from the standpoint of the movie and, therefore, would have little time for television commitments. On the other hand, it may be that the Attorney General, in the staff conference tomorrow, will broach the subject of television commitments and attempt to get the FBI involved.

ACTION:

For information.

*[Handwritten initials and signatures]*



# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: January 23, 1958

FROM : M. A. Jones

SUBJECT: MICKEY MOUSE CLUB

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
W.C. Sullivan \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

The Director will recall that we cooperated with Walt Disney in making four 10-minute shorts for the "Mickey Mouse Club."

The first one will be Friday afternoon at 5:30 P. M. over Station WMAL, Channel 7. Others will follow Monday, January 27, 28, and 29 at the same time.

The Director, according to the schedule which we have, will appear on the first program.

After meeting with the Director, Dirk, the young boy who plays the part, goes right to Quantico and there is a sequence dealing with firearms training.

The other three sequences will probably be in this order:

Monday, a visit to the FBI Identification Division.

by Tuesday, a visit to Quantico for a crime scene search which will be followed by a visit to the Laboratory to see the examination of evidence.

The Wednesday sequence will be a follow up of Tuesday and will continue in the Laboratory.

cc - Mr. Nease  
cc - Mr. DeLoach  
cc - Mr. Holloman

ECK:grs  
(5)

INDEXED - 75

RECORDED - 75

EX-135

94-4-4667-30  
2 JAN 30 1958

CRIME

January 30, 1958

Mrs. Robert F. Finnell  
1521 Kanawha Street  
Adelphi, Maryland

Dear Mrs. Finnell:

Now that the Walt Disney series on the "Mickey Mouse Club" has been completed, I wanted to drop you a note and thank you for calling last Friday and indicating your pleasure in connection with the program.

I thought that the whole series was exceptionally fine in that it gave very young people an excellent concept of the operations of the FBI.

Sincerely yours,  
J. Edgar Hoover

EX-146

INDEXED - 79  
RECORDED - 79

94-4-11667-3

11 JAN 31 1958

ECK:grs  
(3)

MAILED 4  
JAN 30 1958  
COMM-FBI

NOTE: Mrs. Robert F. Finnell, wife of employee in Director's telephone room, called, 1/24/58, that she had viewed the Walt Disney "Mickey Mouse Club" TV program and film clip on FBI was excellent; that the sequence in the Director's office was very impressive and found films of firearms and defensive training at Quantico most interesting and she was looking forward to the next installment.

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

196  
65

MAIL ROOM ☐

JAN 30 9 10 PM '58  
REC'D-READING ROOM  
FBI

100-4-11667-3

WALT DISNEY

January 20, 1961

Mr. Tolson	✓
Mr. Mohr	
Mr. Parsons	
Mr. Belmont	
Mr. Callahan	
Mr. Conrad	✓
Mr. DeLoach	
Mr. Malone	
Mr. McGuire	
Mr. Rosen	
Mr. Trotter	
Mr. W.C. Sullivan	
Tele. Room	
Mr. Ingram	
Miss Gandy	

Dear Mr. Hoover -

Mr. William Simon, agent in charge of the Los Angeles F.B.I. office, came in to see me yesterday and presented me with a copy of your book, **MASTERS OF DECEIT**. I sincerely appreciate this personally inscribed copy which will be a welcome addition to my collection of autographed books for my personal library.

I wish to take this opportunity to express my appreciation as a citizen for what you have done and the fight which you are continually waging for the protection of our way of life.

With deepest respect and admiration, and again, many thanks.

Sincerely,



Walt Disney

Mr. J. Edgar Hoover  
Federal Bureau of Investigation  
Washington, D. C.

WD:mc

REC-35

44-4667-32

17 JAN 24 1961

63 JAN 27 1961

Thank you for the book  
Jan 24

330

# PERSONALITY PARADE

## Dirk Metzger Works for Walt Disney

2 Apr. 2

With Dirk Metzger, 14, the case of whether he is more than he's been seen.

Dirk is a freshman at Wakefield High School in Arlington. But at 14, he's also an "international figure." Through Dirk's eyes TV audiences in various parts of the world have seen London and Washington.

Dirk was going to an American school in England three years ago when his father, Marine Col. Louis Metzger, was stationed in London. From the seventh-grade class of 38 boys, Dirk was picked by the Walt Disney studios to make 30 15-minute travelogues for the Mickey Mouse television show.

For one-and-a-half years, Dirk spent his week ends being filmed in and around London. The movie cameras rolled as Dirk visited secret tunnels of a pirate's cover, took a lesson in roof thatching, watched wild ponies in the wild of England, and talked to a "windy sheepherder" with a mouthful of tooth.

"But the most fun was riding a canal boat from Manchester to London," says Dirk.

Dirk was asked to stay on in England and make more films after his family returned to the United States. He declined and doesn't regret it. "London is an adult town. America is better in every way," says the California-born teen-ager.

Besides when the Disney studios decided to do another series—this time on Washington—and they found Dirk was living in Arlington, Dirk was back in business.

With the cameras on him, Dirk was filmed with President Eisenhower, Vice President Nixon, J. Edgar Hoover, and other Government officials as he visited various Washington landmarks.

"I worked a couple of weeks

in the President's press office," Dirk recalls. "Then the President talked to me for eight minutes instead of two. He asked me quite a few questions. Like what does my father do. The President was really terrific and so nice—nothing but the best. He told me about his Bureau of the Budget. I wasn't too interested in that. He also said two of his grandchildren watched the Mickey Mouse show."

Later, Dirk spent two "fabulous" weeks in Hollywood recording the commentary for the series in his clear, direct voice that bears no trace of any accent.

At Wakefield, Dirk's classmates are quick to recognize him. "I didn't advertise too much," Dirk says, "but sometimes I sort of put it in the face. There's always some Mickey Mouse show viewer at school who yells, 'Hey, you forgot your ears.' Others just say in a surprised voice, 'Aren't you Dirk Metzger?'"

And does starring in TV films affect his popularity with girls?

"Aw—girls," says Dirk. "They aren't that important in my life."

Tolson \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Nease \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Clayton \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

Wash. Post and Times Herald \_\_\_\_\_  
Wash. News \_\_\_\_\_  
Wash. Star \_\_\_\_\_  
N. Y. Herald Tribune \_\_\_\_\_  
N. Y. Journal-American \_\_\_\_\_  
N. Y. Mirror \_\_\_\_\_  
N. Y. Daily News \_\_\_\_\_  
N. Y. Times \_\_\_\_\_  
Daily Worker \_\_\_\_\_  
The Worker \_\_\_\_\_  
New Leader \_\_\_\_\_

Date: APR 3 1958

53 APR 18 1958 F 274

EX-110

NOT RECORDED  
17 APR 15 1958



**LETTERS OF COMMENDATION**—In his bedroom at 3789 South Hayes street, Arlington, Dirk Metzger reads mail from President Eisenhower and FBI Director J. Edgar Hoover, praising

him for his role in Walt Disney's television film, "Inside Report on Washington." Dirk did "a fine job," the President said.—Star Staff Photos by Paul Schmick.





**WITH HIS BOSS**—While in Hollywood, Dirk was photographed with his boss, Walt Disney, and shown through his studios. "I was also treated to 12 hours at Disneyland and a free lunch at a table next to Burt Lancaster and his kids," he says. "It was fabulous."



**RETAKE**—"I must have walked up and down the Capitol steps 28 times for the camera," Dirk says.



**GOT IT!**—Dirk is baseball manager for the junior varsity.

**Geo. Washington Award  
Given Walt Disney**

Valley Forge, Pa., Feb. 24

Walt Disney has been named to receive The George Washington Award, highest honor of Freedom Foundation, March 8, at Palm Springs.

Citation reads, in part: "For his educational wisdom and patriotic dedication in advancing the concept of Freedom under God." He is

(Continued on Page 7)

(Continued from Page 1)  
first choice to receive the top award.

Alexander Hamilton Award for Economic Education On Dynamic Capitalism went to CBS-TV for "Money Talk" series. Principal radio award was won by NBC and New York University for the "Democracy In America" series.

Principal TV award went to The Lutheran Church, Missouri Synod, for the "Destination Unknown" song of its "This Is The Life" series. Principal film award went to Weirup Steel Co., Weirton, W.Va., and Dept. of West Va. American League for 1962 film, "Men Of Tomorrow."

"Daily Variety"

FEB 25 1963

80-294-30

b-6

## RADEVIEW

By DON CARL GILLETTE

THERE is no happier bunch of workers in the film capital than those at the Disney Studio. It's a rather unique operation, dominated by a personality — Walt Disney himself, of course—who not only has won renown as a producer of wholesome entertainment for the entire family but also developed a family spirit throughout his continually expanding organization.

One of Walt Disney's most rewarding policies is that he does not sit in an ivory tower and just push buttons that cause others to do the work, but besides being a working creator who personally tailors all his productions he is one top boss whose door always is open to any employee with an idea to submit. This may take up a lot of his valuable time listening to impractical suggestions, but if there's just one good idea in every 100 it can put him well ahead. Equally important, he maintains the family spirit in his organization—the loyalty and teamwork that figure in final results.

This open-door policy for the young members of the staff is particularly valuable because that's the best way to keep in touch with fast-changing tastes, moods and sentiments of the rank and file who make up the bulk of today's boxoffice customers, and who will be the audiences of tomorrow. You can't do this by guesswork only by the conclusions of psychologists incubated in private studies, who don't see, feel and react to things the same way as young folks do. Too many elders think only in terms of what youngsters should want, instead of recognizing what they do want.

Among the greatest enthusiasts on the Disney lot are the kids who took cinema courses in college and now are being given a real chance to show their stuff. They find the Disney technique of encouragement a special incentive. If Walt Disney isn't quite satisfied with the way an assignment has been carried out, he doesn't yell out condemnation but acknowledges the effort made and gently suggests some other things that might be tried.

These are just a few of the human principles that make the Disney organization such an unusual team, able to turn out so many fine films that are the despair of imitators. Walt Disney has said he has no formula. But many of his practices are evident and can be imitated by others with profit. He also contends there are no shortcuts, only hard work. And there's no law against hard work.

"The Hollywood Reporter"

FEB 20 1953

Reel 1 cal 1

80-294-31

b-6

UNITED STATES GOVERNMENT

# Memorandum

TO : FILE (80-294 )

FROM : SAC W. G. SIMON

SUBJECT: WALT DISNEY  
SAC CONTACT

DATE: 2/13/64

On 2/7/64 SAC SIMON sent out letters of appreciation for the support of each SAC contact and requesting continuance of that support for SAC GRAPP.

VGS: [redacted]

b-6

80-294-32

SEARCHED	INDEXED
SERIALIZED	FILED
FEB 10 1964	
FBI - LOS ANGELES	

b-6



80-294\*  
+ mlp

# Hospital Honoring Film Personalities

Walt Disney, Herbert J. Yates and Mrs. Nathan J. Blumberg will be among local community leaders being honored Feb. 3 at a dinner in the auditorium of St. Joseph Hospital, Burbank, for their long terms of active service in behalf of the hospital. They will be elected to honorary membership on the hospital's advisory board.

"The Hollywood Reporter"

JAN 16 1954

Page 5 col 1

80-284-53

b-6

6

June 15, 1964

Mr. Walt Disney  
Chairman of the Board  
Walt Disney Productions, Inc.  
500 Buena Vista Boulevard  
Burbank, California

Dear Walt:

I want to thank you for a most enjoyable luncheon last Friday. It was a distinct pleasure to visit with you and members of your staff. Through your conversation I am certain that I gained an unusual insight into the entertainment industry and its relationship to the youth of today.

I am looking forward to frequent visits with you in the future.

With best wishes and kindest regards,

Sincerely yours,

*Wick*

(2)  
80-294

b-6

SEARCHED  
INDEXED  
SERIALIZED  
FILED

80-294-34

2/24/61

airtel

To: SAC, Los Angeles

From: Director, FBI

**\*MOON PILOT\***  
**MOTION PICTURE BY WALT DISNEY**  
**RESEARCH (CRIME RECORDS)**

The 2/20/61 edition of the "New York Daily News" indicated in Hedda Hopper's column, "Hollywood," that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith."

The Bureau has no information regarding this motion picture. It is desired that discreet inquiries be made to determine the nature of the script and how the FBI Agent is portrayed. Sualtel results of preliminary discreet inquiries under the above caption no later than 3/3/61.

MAILED 31  
FEB 24 1961  
COMM-FBI

1 - Mr. DeLoach  
Follow-up made for 3/6/61

- Tolson \_\_\_\_\_
- DeLoach \_\_\_\_\_
- Mohr \_\_\_\_\_
- Bishop \_\_\_\_\_
- Casper \_\_\_\_\_
- Callahan \_\_\_\_\_
- Conrad \_\_\_\_\_
- Felt \_\_\_\_\_
- Gale \_\_\_\_\_
- Rosen \_\_\_\_\_
- Sullivan \_\_\_\_\_
- Tavel \_\_\_\_\_
- Trotter \_\_\_\_\_
- Tele. Room \_\_\_\_\_
- Holmes \_\_\_\_\_
- Gandy \_\_\_\_\_

GEM:paw  
(6)

ENCLOSURE

MAIL ROOM ☐ TELETYPE UNIT ☐  
50 MAR 6 1961

*[Handwritten signatures and initials]*

REC-65 94-4-4667-33

MAR 2 1961

# Hollywood

By HEDDA HOPPER

Hollywood, Feb. 12.—Moss Hart and Kitty Carlisle (he calls her the Rock) return to New York next week after a glorious rest in Palm Springs. I asked whom he wanted for his play, "Act One." Said he, "I have absolutely no control over it. I had no idea, nor had Bennett Cerf, of its eventual success so I sold it quickly to Josh Logan, who's not only a friend but has great taste. His wife, Nedda, had read part of the manuscript. She had more faith than I. After all, what is an author? Remember when you and I went to the premiere of 'Lady in the Dark' in Hollywood and there were no seats for us? I wasn't surprised they'd forgotten me but didn't think they'd dare do that to you."

Then I told him of a conversation I'd had with Kitty before she decided to marry him. "What are you waiting for, a king or something?" I asked. Moss said, "She got a king. He's nature's nobleman."

Henry Weinstein, producing "Tender Is the Night" with Jennifer Jones, offered Sid Caesar the meaty role of Abe North, a guy with two musicals on Broadway who says one is good and the other bad. It's a bright, funny part and Weinstein hopes Sid accepts.

Edmond O'Brien plays the FBI agent in Walt Disney's "Moon Pilot" with Tam Tryon and Brian Keith. Disney's "Moon Pilot" with Tam Tryon and Brian Keith.

## The Sanderses on the Move

George Sanders paid Richard Brooks \$175,000 for his bachelor home where he and Brenda have been living. Now they've rented it to Dick Powell for a year.



George Sanders, Jennifer Jones and Marcel Marceau

Before the Sanders move on they'll give a wingding for Sylvia Ashley, which reminded me of the following:

Bill Fyre told me about a dinner at his home some time ago when Bette Davis and Sylvia were guests. He saw at a glance they weren't compatible. When the subject of bull fighting came up Sylvia said she loathed it and thought it was most brutal sport in the world. Bette replied: "It's not as bad as your fox hunting with a pack of hounds chasing one poor little fox over hill and gale. There's skill in bull fighting." Then she got up and illustrated. A few years later Bill met Bette in Rome after she'd finished a picture in Madrid. Remembering the incident, he remarked, "You must have enjoyed the bull fight." Bette looked him in the eye with, "I went to my first one, became deathly ill and was helped out." "But what about that evening with Sylvia when you claimed to love it?" "Oh that! I made up my mind to love everything she disliked and I think I did a pretty good job."

Tolson \_\_\_\_\_  
 Parsons \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 DeLoach ☒  
 Evans \_\_\_\_\_  
 Malone \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 W.C. Sullivan \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Ingram \_\_\_\_\_  
 Gandy \_\_\_\_\_

*Kashner*

*file 18/gam*

The Washington Post and Times Herald \_\_\_\_\_  
 The Washington Daily News \_\_\_\_\_  
 The Evening Star \_\_\_\_\_  
 New York Herald Tribune \_\_\_\_\_  
 New York Journal-American \_\_\_\_\_  
 New York Mirror \_\_\_\_\_  
 New York Daily News \_\_\_\_\_  
 New York Post \_\_\_\_\_  
 The New York Times \_\_\_\_\_  
 The Worker \_\_\_\_\_  
 The New Leader \_\_\_\_\_  
 The Wall Street Journal \_\_\_\_\_  
 Date \_\_\_\_\_

FEB 20 1961

96-4-4667-33  
 ENCLOSURE

*Notes to Mr. Felt  
 2-24-61  
 from Hopper*

### A Royal Good Time for Prince

David Niven took his house guests, Grace and Prince Rainier, to the Olden in Cotnam, Switzerland. When they tired of dancing, the prince took over the drums in the orchestra and David the bass fiddle.

Joe Cotten plays the professor in the "Bus Stop" pilot, and his wife, Pat, not only plays the witch but also a fairy queen in a Shirley Temple show.

You might call this Frenchman's revenge. Since so many Americans make films in Paris, three Frenchmen decided to make one here with Jacques Bergerac as star. Marcel Marceau wrote the story, and Jean Renoir directs. It's titled "Hope in New York." The Bergeracs are entertaining the new French governor of Tahiti, Aime Gramalde, who's now en route there.

Dina Merrill will be back next week to guest-star for Bill Duizer in "The Expanding" pilot, which stars Mike Connors of "Tightrope" series fame.

Berniece Givgold took a year's leave on an apartment at the Rondo apartments; she doesn't know it but that street is referred to as the haunt of the Hyacinth rat pack.

Paulette Goddard goes to Phoenix for "The Man Who Came to Dinner." That play may be a bit dated, but she sure isn't. The Kingston Trio had itself a ball in Sydney and Brisbane, Australia.



FBI

Date: 2/23/61

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: DIRECTOR, FBI

FROM: SAC, LOS ANGELES (94-247)

RE: MOTION PICTURE MOON PILOT  
 ROBERT BUCKNER, AUTHOR  
 WALT DISNEY PRODUCTIONS, INC.,  
 RESEARCH (CRIME RECORDS)

A news item appearing in the 2/21/61 issue of "Daily Variety," a motion picture trade publication, announced that WALT DISNEY had signed actor EDMOND O'BRIEN to play an FBI agent in the above captioned production "Moon Pilot" which ran in the "Saturday Evening Post" which deals with America's first man to be shot around the moon. O'BRIEN joins a cast already headed by TOM TRYON and BRYAN KEITH.

The leading feminine role has not yet been cast and filming is scheduled to commence 5/1/61.

Discreet inquiry has been made at the Motion Picture Production Code Office to determine if any script for the above captioned film has been received to date through the Production Code Office. Efforts will be made to determine the contents of this film, particularly that portion portraying an FBI agent. Any information developed will be furnished the Bureau for its review and appraisal.

REC-9

94-4-4667-34

- ③ - Bureau  
 1 - Los Angeles

JMG:ajv

(4)

763

66 APR 4 1961

Approved: \_\_\_\_\_

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

Mr. Tolson \_\_\_\_\_  
 Mr. DeLoach \_\_\_\_\_  
 Mr. Mohr \_\_\_\_\_  
 Mr. Bishop \_\_\_\_\_  
 Mr. Casper \_\_\_\_\_  
 Mr. Callahan \_\_\_\_\_  
 Mr. Conrad \_\_\_\_\_  
 Mr. Felt \_\_\_\_\_  
 Mr. Gale \_\_\_\_\_  
 Mr. Rosen \_\_\_\_\_  
 Mr. Sullivan \_\_\_\_\_  
 Mr. Tavel \_\_\_\_\_  
 Mr. Trotter \_\_\_\_\_  
 Mr. Tele. Room \_\_\_\_\_  
 Mr. Holmes \_\_\_\_\_  
 Mr. Ingram \_\_\_\_\_  
 Miss Gandy \_\_\_\_\_

# Memorandum

TO : Mr. DeLoach

DATE: March 1, 1961

FROM : Mr. A. Jones

SUBJECT: MOTION PICTURE "MOON PILOT"  
ROBERT BUCKNER, AUTHOR  
WALT DISNEY PRODUCTIONS, INC.

Mr. Tolson ☒  
Mr. DeLoach ☒  
Mr. Mohr ☐  
Mr. Bishop ☐  
Mr. Casper ☐  
Mr. Callahan ☐  
Mr. Conrad ☐  
Mr. Felt ☐  
Mr. Gale ☐  
Mr. Rosen ☐  
Mr. Sullivan ☐  
Mr. Tavel ☐  
Mr. Trotter ☐  
Mr. Tele. Room ☐  
Mr. Holmes ☐  
Miss Gandy ☐

## BACKGROUND:

The 2-20-61 edition of the "New York Daily News" indicated in Hedda Hopper's column "Hollywood" that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith." Los Angeles was directed to determine nature of the script and how the FBI Agent is portrayed.

## CURRENT DEVELOPMENTS:

Los Angeles advised by airtel dated 2-23-61 that the story "Moon Pilot" ran in the "Saturday Evening Post" and dealt with America's first man to be shot around the moon. Los Angeles made discreet inquiry at the Motion Picture Production Code Office to determine if script for this film has been received. Los Angeles will determine contents of film, particularly that portion portraying an FBI Agent. Los Angeles following and will furnish information as developed.

## RECOMMENDATION:

For information.

1 - Mr. DeLoach

JCFM:dau  
(5)

EX-112

66 APR 4 1961

CRIME RESEARCH

FBI

Date: 3/1/61

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Tolson	_____
Mr. Parsons	_____
Mr. Mohr	_____
Mr. Belmont	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Evans	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

TO: DIRECTOR, FBI  
 FROM: SAC, LOS ANGELES (94-761)  
 RE: ~~X~~ "MOON PILOT"  
 Motion Picture by WALT DISNEY  
 RESEARCH (CRIME RECORDS)

Re myairtel 2/23/61 and Buairtel 2/29/61.

Enclosed herewith are the 3/19/60, 3/26/60 and 4/2/60 issues of the "Saturday Evening Post" in which the above-captioned story ran as a serial.

The 3/19/60 issue contains a brief biographical sketch of ROBERT HUCKNER and a picture of him with his wife in their Palm Springs, California residence. This biographical item is on Pg. 126.

Recent information received from former SA EMMETT C. MC GAUGHEY by SAC W. G. SIMON exposed that WALT DISNEY had wanted the Bureau to be aware of this production and would contact this office. Mr. DISNEY contacted this office telephonically on 2/27/61 but no arrangements have as yet been made to confer with him as his previous commitments have made it impossible for him to arrange a satisfactory appointment up to the present time.

It is assumed that Disney's contact with this office is to comment concerning the above captioned production. When details are learned concerning his production plans for his picture the same will be submitted to the Bureau for its reaction.

3 - Bureau (encls. 3)  
 1 - Los Angeles  
 JMC:djv  
 (4)

Approved: \_\_\_\_\_

E. Wick

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

CRC

94-4-4667-36  
 SIC-9  
 Jones to Schorsch  
 3-29-61  
 MAR 3 1961

3/16/61

airtel

REC-9

94-4-4667-36

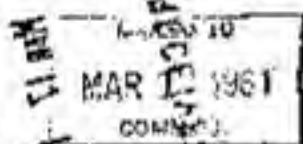
To: SAC, Los Angeles (94-701)

From: Director, FBI

"MOON PILOT"  
MOTION PICTURE BY WALT DISNEY  
RESEARCH (CRIME RECORDS)

Reurairtel dated 3/1/61.

You should arrange to personally confer with Walt Disney concerning his proposed filming of the story "Moon Pilot." Tactfully point out to him the uncomplimentary manner in which FBI Agents are depicted. Advise him that the Bureau will strongly object to any portrayal of the FBI in this film. As you will note from the story, FBI action basically involves guarding of the Air Force officer who is to make the first flight to the moon. Suggest to Mr. Disney that since FBI jurisdiction does not extend to the guarding of individuals that this action can be better represented by another Government agency. Handle diplomatically.



1 Mr. DeLoach  
Follow-up made for 3/29/61.

*to be filed on 3/27/61*

*V. DeLoach*

*W. J. Jones*

NOTE: See Jones to DeLoach memorandum captioned "Motion Picture 'Moon Pilot,' Robert Buckner, Author, Walt Disney Productions, Inc.," dated 3/13/61.

66 APR 4 1961 763

JCFM:eah (6)

MAIL ROOM ☐ TELETYPE UNIT ☐

- Tolson \_\_\_\_\_
- Belmont \_\_\_\_\_
- Mohr \_\_\_\_\_
- DeLoach \_\_\_\_\_
- Casper \_\_\_\_\_
- Callahan \_\_\_\_\_
- Conrad \_\_\_\_\_
- Felt \_\_\_\_\_
- Gale \_\_\_\_\_
- Rosen \_\_\_\_\_
- Sullivan \_\_\_\_\_
- Tavel \_\_\_\_\_
- Trotter \_\_\_\_\_
- Tele. Room \_\_\_\_\_
- Ingram \_\_\_\_\_
- Gandy \_\_\_\_\_

*[Handwritten signatures]*

*[Handwritten signature]*

*[Handwritten signature]*



UNITED STATES GOVERNMENT  
Memorandum

Mr. Tolson \_\_\_\_\_  
Mr. DeLoach \_\_\_\_\_  
Mr. Mohr \_\_\_\_\_  
Mr. Bishop \_\_\_\_\_  
Mr. Casper \_\_\_\_\_  
Mr. Callahan \_\_\_\_\_  
Mr. Conrad \_\_\_\_\_  
Mr. Felt \_\_\_\_\_  
Mr. Gale \_\_\_\_\_  
Mr. Rosen \_\_\_\_\_  
Mr. Sullivan \_\_\_\_\_  
Mr. Tavel \_\_\_\_\_  
Mr. Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Mr. Holmes \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

TO : Mr. DeLoach

DATE: March 13, 1961

FROM : Mr. A. Jones

SUBJECT: MOTION PICTURE "MOON PILOT"  
ROBERT BUCKNER, AUTHOR  
WALT DISNEY PRODUCTIONS, INC.

BACKGROUND:

The 2-20-61 edition of the "New York Daily News" indicated in Hedda Hopper's column that "Edmond O'Brien plays the FBI Agent in Walt Disney's 'Moon Pilot'..."

Los Angeles has advised of information received through one of their sources that Walt Disney had wanted the Bureau to be aware of this production. Disney telephoned the Los Angeles Office on 2-27-61 but his own commitments have precluded an appointment with SAC Los Angeles. Los Angeles will advise when details are learned concerning Disney's production plans for this movie.

THE STORY

This story was serialized in "The Saturday Evening Post" and is concerned with the first attempt to shoot a rocket to the moon. A young Air Force officer, chosen for the flight, is contacted by an attractive female from outer space who gives him instructions for making the flight a success. His superiors think he has been contacted by enemy agents and at one point in the story think he has been kidnaped by these agents. A love interest develops between the Air Force officer and the girl from outer space and the story concludes happily as they head off together for the planet from which she came.

The FBI is brought into the story when the Air Force officer is thought to be in contact with enemy agents and when he is thought to be kidnaped. The writer apparently has read little concerning rockets or the FBI. Most references to the FBI are handled inaccurately and some are ludicrous. The Air Force officer, for example, is continually outwitting surveilling Agents who are following him for his protection, and at one point when a note is unaccountably slipped into a room, the Agent in charge of the detail immediately arrests all

Enclosure *enc 3-16-61* REC-9 94-4-4662-37  
1 - Mr. DeLoach

JCFM:dau  
(5)

20 MAR 20 1961

963  
66 APR 4 1961

(Continued, next page)

CRIME



Jones to DeLoach

Re: MOTION PICTURE "MOON PILOT"

kitchen and dining room help to have them interrogated to see if they could have slipped the note into the room. In describing how Agents lost the surveillance of the officer and the girl, one of the characters says that only one Agent saw her and the Agent thought the girl was a "floozy" trying to pick the officer up. "When she didn't he came back and made a play for her himself."

The story has references to telephones being tapped by the FBI and the Agents are generally pictured as bumbling, heavy-footed incompetents. This kind of phraseology is used: "The harassed G-man was very severe with his lobby spotter; then he called Washington and made a red-faced report." This follows: "A search of the entire hotel produced no sign of Rash (the officer). He was gone without trace, unseen by anyone and leaving no message. (The Agent) and his now utterly disgraced lobby spotter were investigating the frozen food locker when re-enforcements arrived from the FBI's local headquarters. Informed of the latest startling developments, the G-men swallowed their pride and called in the New York police."

The principal FBI Agent, who it develops is a flying saucer fan, pleads with the Air Force officer in the final scene, "... If you'll tell me where the girl really came from I'll promise not to tell anybody, not even J. Edgar Hoover, on my word of honor."

*Summary*

*Kash*

*b7c*

*↓*

Jones to DeLoach Memorandum  
Re: MOTION PICTURE "MOON PILOT"

RECOMMENDATION:

That the attached airtel be sent to Los Angeles instructing the SAC to contact Mr. Walt Disney and tactfully advise him of our objections to this story. Walt Disney is on the Special Correspondents List.

*John*

*Wm*

*Don't  
right.*

*SP*

*✓*

*d*

# Memorandum

TO : DIRECTOR, FBI

DATE: March 17, 1961

FROM : SAC, LOS ANGELES (94-761)

SUBJECT: "MOON PILOT"  
MOTION PICTURE BY WALT DISNEY  
RESEARCH (CRIME RECORDS)

Re Los Angeles airtel to the Bureau, 3/1/61.

On 3/15/61, Mr. RON MILLER, production executive at Walt Disney Productions, 600 Buena Vista Boulevard, Burbank, California, who is also WALT DISNEY's son-in-law, advised SA JOHN M. CASHEL that the studio is presently preparing a motion picture script from the above-captioned story by ROBERT BUCKNER.

The story is a fantasy about an American pilot who is to be sent into space, and his contact with a person allegedly from outer space. As an FBI agent plays a significant role in the story, MILLER wanted this Bureau to be aware of the production, and also inquired concerning any limitations or regulations which exist in connection with the portrayal of FBI agents or reference to the FBI in film productions.

The provisions of Public Law 670 were explained to MILLER, but no comments indicating a knowledge of the story theme were made.

MILLER commented that the studio wants to submit the script, which will not be ready for several weeks, to the Bureau for its review and reaction. He will contact this office when the script is ready for submission.

Contact is being maintained with MILLER concerning this matter, and the script, when received, will be forwarded to the Bureau.

cc'd to [unclear] [unclear]  
2 - Bureau  
1 - Los Angeles (94-761)  
JMC:HMS  
(3)

101-44667-38

REC-4

CRIME RESEARCH

66 MAR 29 1961

2-110

PROC

EXP

FBI, Los Angeles

Date: March 27, 1961

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: Director, FBI

FROM: SAC, Los Angeles (94-761)

SUBJECT: "MOON PILOT"

MOTION PICTURE BY WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

ReBuAirtel 3/16/61.

On March 24, 1961, accompanied by SA JOHN M. CASHBELL, I called upon WALT DISNEY at his studios in Burbank as per instructions.

It was tactfully pointed out that the portrayal of the FBI is not complimentary, that it incorrectly depicts the guarding of an Air Force officer and FBI jurisdiction does not extend to guarding individuals, and that this type action could be more properly handled by another governmental agency.

DISNEY said that if Bureau objects he would change the script to eliminate the FBI and substitute another security agency, but he feels that this would be unrealistic since the situation, in his opinion, properly warrants portrayal of the FBI. He stated that there have been changes in the script and that the treatment of the FBI is most complimentary to the Bureau and depicts the FBI as solving the case. He requested that Director HOOVER review the script before final decision.

DISNEY pointed out that the situation involves

3 - Bureau  
1 - Los Angeles  
WGS:esc  
(4)

*no action required*

94-44617-39

EX-108

APR 4 1961

Approved: 51 APR 7 1961  
Special Agent in Charge

Sent \_\_\_\_\_ M Per \_\_\_\_\_

espionage, which is under FBI jurisdiction, and states it would be an inaccuracy to call in any other agency.

DISNEY stated the script would be available within a week or two. He stated that he would never portray the FBI other than in a favorable light due to his esteem for the Director and the Bureau.

When the script is available it will be forwarded to the Bureau.



FBI

Date: May 10, 1961

Transmit the following in \_\_\_\_\_

PLAIN TEXT

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Tolson	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Evans	_____
Mr. Malone	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

TO : DIRECTOR, FBI

FROM : SAC, LOS ANGELES (94-761)

RE : ~~X~~MOON PILOT  
MOTION PICTURE BY WALT DISNEY  
RESEARCH (CRIME RECORDS)

Remyairtel 3/27/61.

Although contact has been maintained with the production division of Walt Disney Studios on a regular basis since the date of referenced airtel, no script for the above-captioned film was determined to be available.

On 5/4/61, MAURICE MURPHY, Code Review Executive, Motion Picture Production Code Office, 8480 Beverly Boulevard, Los Angeles, California, advised that no script for the above-captioned film had been submitted to his office for review.

On 5/5/61, WALT DISNEY's office advised that filming of the captioned production was scheduled to commence on location in San Francisco, California, on Monday, 5/8/61. WALT DISNEY and his executive producer, WILLIAM ANDERSON, are acting as producers on the film, and a script has recently been completed.

On 5/9/61, WILLIAM ANDERSON, Executive producer, Walt Disney Productions, Inc., Burbank, California, advised SA JOHN M. CASHEL that shooting of the above-captioned film had commenced on location in San Francisco, on 5/8/61. He mentioned that the shooting script had been amended to portray the officer, previously described as an FBI agent, as a

- 0 -  
3 - Bureau (Air Mail)  
1 - Los Angeles (94-761)  
JMC:HMS  
(4)

REC-65

14 MAY 18 1961

C C - Wick

Approved: \_\_\_\_\_

50 MAY 23 1961

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

LA 94-761

government security officer, and no reference is made to this Bureau in the film. The role of this officer is primarily to guard the Air Force officer, and is not broadened beyond the activities depicted in the original story. The Air Force is cooperating with the studio on this film, and some shooting is being undertaken on location at Vandenberg Air Base near Lompoc, California.

According to ANDERSON, Actor EDMOND O'BRIEN is portraying the role of the security officer, and filming is expected to be completed in about four weeks.

In view of the foregoing information, no further action is deemed advisable.

- 1 - Mr. Belmont
- 1 - Mr. Evans
- 1 - Mr. Rosen
- 1 - Name Check Section
- 1 - Mr. Brown

September 1, 1961  
BY COURIER SERVICE

Honorable P. Kenneth O'Donnell  
Special Assistant to the President  
The White House  
Washington, D. C.

My dear Mr. O'Donnell:

Reference is made to your letter of August 25, 1961, requesting name checks concerning eighty individuals in connection with the Advisory Committee on the Arts. Letters dated August 30 and August 31, 1961, there were furnished to you the results of reviews of the files of this Bureau concerning fifty-one of these persons. The following additional results are now available.

The FBI has not conducted investigations of and our files contain no information which would be pertinent to your inquiry concerning the following persons:

[REDACTED]

MCT-47 194-44667  
NOT RECORDED  
17 SEP 7 1961

[REDACTED]

[REDACTED]

DRR:fjb (7)

MAIL ROOM ☐ TELETYPE UNIT ☐

SEP 7 1961

100 COURIER SVC.  
54 SEP - 7  
FBI - WASH DC

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Evans \_\_\_\_\_  
Malone \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Ingram \_\_\_\_\_  
Gandy \_\_\_\_\_

b7c

Honorable P. Kenneth O'Donnell

There are enclosed for your information memoranda concerning the following individuals:

  
Walter E. Disney  


b7c

The reviews of our files concerning the remaining eleven individuals are being continued and you will be advised separately of the results.

Sincerely yours,

J. EDGAR HOOVER

Enclosures (9)

1 - Mr. Belmont  
1 - Mr. Evans  
1 - Mr. Rosen  
1 - Name Check Section

August 31, 1961

1 - Mr. Stefansson

WALTER E. DISNEY

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reveal the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who had died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th Street and 8th Avenue, in New York City. Among the individuals sponsoring the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (62-60527-25375; 94-4-4667-4)

Enclosure to letter to White House 9-1-61 DRR:fjb.

WES:fjb  
(7)

Mr. Tolson \_\_\_\_\_  
Mr. Boardman \_\_\_\_\_  
Mr. Belmont \_\_\_\_\_  
Mr. Ladd \_\_\_\_\_  
Mr. Nichols \_\_\_\_\_  
Mr. Rosen \_\_\_\_\_  
Mr. Tracy \_\_\_\_\_  
Mr. Harbo \_\_\_\_\_  
Mr. Mohr \_\_\_\_\_  
Mr. Winterrowd \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Mr. Holloman \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

MAIL ROOM ☐

TELETYPE UNIT ☐

94-4-4667



## Memorandum

TO : Mr. DeLoach

DATE: 1-17-62

FROM : M. A. Jones

SUBJECT: "MOON PILOT"  
MOTION PICTURE  
BY WALT DISNEY

Tolson	
Belmont	
Mohr	
Callahan	
Conrad	
DeLoach	
Egan	
Malone	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Ingram	
Gandy	

At your direction, an Agent from the Crime Research Section saw a preview of this movie through the courtesy of the Air Force at the Pentagon on 1-16-62.

BACKGROUND:

"Moon Pilot" is intended as a farce, and it is. The story concerns the first manned flight to the moon and it was made with the cooperation of the Air Force. Briefly the story is as follows:

A young Air Force pilot, who is to make the first flight, is contacted by an attractive female from outer space while he is on leave. From the experience of her own planet, she knows that the construction of the rocket to be used for the flight to the moon will result in failure and she tries to convince the pilot so that he can convince his superiors of the necessity of changing the structure of the nose cone. He thinks she is a spy and the whole Air Force and the "Federal Security" become involved in a "Keystone Cops" spy chase. A love interest develops between the girl and the pilot, of course. The whole thing is finally satisfactorily solved, and she materializes with him in the rocket on the way to her planet.

OBSERVATIONS:

We learned of this proposed movie before the script was written and had our Los Angeles Office enter a protest with Disney, since he originally intended to portray the FBI. Disney agreed there would be no FBI portrayal. The "investigators" identify themselves as "Federal Security." The public would not identify these people with the FBI. The portrayal of "Federal Security" is entirely slapstick. There are no references which would indicate that the name "Federal Security" is a cover-up for FBI. There are lines reflecting referring of material to the Laboratory, but what Laboratory is not specified. Credentials are exhibited only one time and the face of the credentials are never seen. Only the leather cover is observed and it is in bright red.

Enclosure

JCFM:dg

(3)

68 JAN 31 1962

JAN 25 1962

REC-69

25 JAN 23 1962

801-17

CRIME

RECORDED COPY FILED IN 62-3555

Jones to DeLoach Memo  
RE: "Moon Pilot"  
Motion Picture  
By Walt Disney

INTERESTING NOTE:

The Air Force has a problem. They cooperated in this movie to the extent of furnishing a Technical Director, making some stock footage available and furnishing air craft for a scene or two. The credits now gratefully acknowledge the cooperation of the Air Force and, from the discussion among Air Force officers present at the showing of this film, it is apparent that they feel the public will identify them as having approved of this film. They do not approve and were discussing means of getting a change made since the film sent to them is the final print. Of course, no comments or suggestions were made to them by our Agent.

RECOMMENDATION:

For information.

ADDENDUM JCFM/dgs 1-17-62

Attached is a review of this movie from the January 15, 1962, issue of "Daily Variety."

*[Handwritten signatures and initials: "EJF", "JFM", "D. 1/18", and a checkmark]*

# Film Review

## Moon Pilot

(Comedy-Fantasy; Technicolor)

Review: Walt Disney's "Moon Pilot" is a marvelous mixture of absolute nonsense, a thoroughly intoxicating, high-spirited and full-bodied blend of moonshine and moonshine. A careful analysis of the ingredients, however, uncovers a more significant reason for its potent kick. For within the frivolous surface merriment of its story lurks a most disarmingly irreverent spoof of the current morbid preoccupation with reaching various heavenly bodies before anyone else beats us to it. It's a healthy country that can take time out to laugh at its most sacred, troublesome issues, and a healthy industry that supplies the tonic to ease such excess anxiety.

Filmgoers in general will accept this picture as light, gay, infectious diversion. For those who probe deeper and detect something more significant at the core, so much the better. The upshot, at any rate, appears to be another moneymaker for Disney. Absence of surefire marquee magnetism (outside of the Disney banner itself, that is) may tone down opening response to merely respectable proportions, but word-of-mouth will build momentum on this one, and secondary engagements are likely to be especially strong.

Maurice Tombragel's screenplay, based on a Seth/DePost serial by Robert Buckner, jovially scans the earthbound predicament of an unwilling, altitude-shy astronaut to be on a three-day pass prior to his junket to the moon. Under strict orders not to divulge the nature of his mission, the young man

(Tom Tryon) instead becomes embroiled in a see-saw struggle between a comedy miss (Dany Saval) from a superior society in outer space and a frustrated government security agent (Edmond O'Brien) who is convinced the mysterious lady is a spy.

"Moon Pilot" is an excellent piece of screen writing by Tombragel, especially uproarious when it is being most disrespectful. For example, in a top level conference room full of logical, strapping young candidates for the maiden moonshot, not a single one is willing to volunteer. Tombragel's script has an inclination towards repetition, and it tends to get side-bound in its rather baby romantic midsection, but its virtues far outweigh its faults. The picture is even more notable for its calibre of performance and direction. Every comic nuance is explored through James Neilson's deft, inventive direction.

Tryon accomplishes a winning portrayal of the reluctant astronaut. Here's an actor on the way up in filmdom, one of the few likely to bridge that historically discouraging gap between television and motion picture stardom. For Miss Saval, a Gallic comedienne here making her U.S. film bow, it is a striking showcase. But the picture is thespically dominated not by the romantic leads but by two of Hollywood's most polished, versatile actors — Brian Keith and Edmond O'Brien.

Keith, as a bombastic, hot-tempered Air Force general, plays with an extraordinary sense of comic perception. His reactions to a stream of wild beastish girls unconcernedly passing through a police lineup (one of the film's juiciest scenes) are worth the attention of any acting aspirant. O'Brien, as the exasperated portman, consistently gets the exactly correct flavor into his lines, occasionally turning an ordinary exchange of dialog into a wildly funny moment.

Others who perform with skill include Bob Sager, Tommy Kirk, Kent Smith, Simon Scott, Bert Remick, Sarah Selby, Dick Whittinghill, Nancy Kelly and a most cooperative chimp who smitges unexpectedly from a voice capsule at the climax of the film's elaborately clever opening scene.

The slick, attractive production is a reflection of filmmaking savvy in all areas, encompassing the compact, colorful art direction of Carroll Clark and Marvin Aubrey Davis, adroit photography of Wilkyn Snyder, smoothly progressive editing of Cotton Warburton and vivid soundwork of mixer Harry Lindgren. A special joy is Paul Smith's score, which, by playing straight, enhances the comic flavor. Had Smith attempted to compete by inserting his own certain musical comment, his score might have intruded. An additional bow to coproducer Bill Anderson and associate Ron Miller for a job well done.

Phoe.

Mr. Tolson  
Mr. Belmont  
Mr. Mohr  
Mr. Callahan  
Mr. Conrad  
Mr. DeLoach  
Mr. Evans  
Mr. Malone  
Mr. Rosen  
Mr. Sullivan  
Mr. Tavel  
Mr. Trotter  
Tele. Room  
Mr. Holloman  
Miss Gandy

DAILY VARIETY  
Hollywood 28, California  
January 15, 1962  
Page 3

94-4 4667-41  
ENCLOSURE

# Disney Pokes Fun 'Moon Pilot' at Metropolitan Is Splendid for the Teens

Wall Disney's targets in "Moon Pilot" at the Metropolitan, are not, actually, anybody in space.

The boys he's leveling his humorous rifle at are members of Congress, the Air Force, the FBI and French movie stars whose sex appeal is such that no human male can be inoculated against it.

He'll go along with the last.

But I have a hard time agreeing with Disney that Congressmen are lunatics, Air Force brass are mutton-heads and the FBI is an ineffectual as the CIA.

And I'm not waving a flag or hooking a tiny little bugle, either.

Apart from his editorial comments on the astuteness of the aforementioned bodies, "Moon Pilot" is a lot of fun, and the kids ought to adore it. They won't even understand where Disney's pot shots are aimed.

## RELUCTANT

Tom Tryon is cast as a most reluctant astronaut who hates flying, scared stiff, in fact.

When he is chosen to pilot the first rocket ship around the moon his reactions are not those of Col John Glenn.

Granted leave to visit his mother, after swearing to keep his forthcoming "moon shot" a secret, he encounters lovely Dany Saval on an airliner and she proves to be a most mysterious dish.

Seems she knows all about the planned trip to the moon and has nothing but good advice on survival to offer.

Shortly Tryon's commanding general, well-played by Brian Keith, is on the act, as well as the FBI, headed by Edmund O'Brien.

## POTENT

Miss Saval, who is possessed of powers unknown to us mere mortals, creates more mystery as she sinks thru the film in a glamorous array of fancy dresses.

Seems she can materialize from nothing, look into the future and provide sundry services which any clean-cut young American astronaut would welcome.

There are many hilarious moments in the film and you may relish the sight of so many "understanding" secretaries and arms of the Government squirming thru a series of situations which simply could not exist.

The age group which should be most interested in this funny little farce, I

would judge, would be between 13 and 17. Of course, I would not rule out adults for there are laughs aplenty in "Moon Pilot."

ST-116 REC-52

13 APR 26 1962

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Evans \_\_\_\_\_  
Malone \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

I am amazed Disney would do this. That probably has been infiltrated.

The Washington Post and Times Herald \_\_\_\_\_  
The Washington Daily News \_\_\_\_\_  
The Evening Star \_\_\_\_\_  
New York Herald Tribune \_\_\_\_\_  
New York Journal-American \_\_\_\_\_  
New York Mirror \_\_\_\_\_  
New York Daily News \_\_\_\_\_  
New York Post \_\_\_\_\_  
The New York Times \_\_\_\_\_  
The Worker \_\_\_\_\_  
The New Leader \_\_\_\_\_  
The Wall Street Journal \_\_\_\_\_  
The National Observer \_\_\_\_\_

Date \_\_\_\_\_

67 APR 26 1962



## Memorandum

TO : Mr. DeLoach

DATE: 4-23-62

FROM : M. A. Jones

SUBJECT: "MOON PILOT"  
MOVIE FARCE BY  
WALT DISNEY

Tolson	
Belmont	
Mohr	
Callahan	
Conrad	
DeLoach	
Evans	
Malone	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

This movie is a slapstick take-off on the efforts of the Air Force in getting a manned rocket to the moon. The pilot to make the first flight unintentionally volunteers for this assignment and on leave prior to the mission is contacted by a girl from outer space. Her knowledge from the advanced planet from which she comes allows her to know that the material being used for the Air Force rocket will not hold up. She attempts to persuade the Air Force pilot to use a formula known to her to make the rocket safe. He believes she is a foreign spy and a "Keystone Cops" investigation in pursuit of the girl ensues. The investigation is handled by something called "Federal Security" in a bumbling, inept, farcical manner. All ends well when the girl convinces the pilot, who convinces his superiors, and she materializes in the rocket on the way to her planet.

We were aware of this movie from its inception. When we learned that the serialized story was to be made into a movie, we had our Los Angeles Office enter a vigorous protest with Disney, since the original script called for the portrayal of the FBI as such. As a result of our protest, all references to the FBI were deleted. The storylines continues much the same but an agency referred to as "Federal Security" was substituted.

This movie was reviewed by us through the courtesy of the Air Force. It was found that there were no references to the FBI and no actions based upon the manner in which our investigations are conducted. A principal character exhibited credentials on one occasion. The face of the credentials was never seen and the cover was in bright red. (The movie is in color.)

REC-5094-4-4667-43

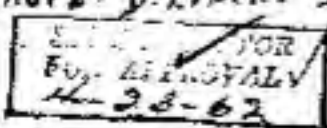
One of our Agents saw this movie over the weekend and he noted a very favorable response from the audience, which apparently treated the movie as the farce it was intended to be. No comments were heard which would indicate the audience considered "Federal Security" to be synonymous with the FBI.

RECOMMENDATION:

Enclosures

JCFM:dgs  
(4)

That the attached letter be sent to Mr. Emmett McGaughey.



CRIME RESEARCH

The critics however understand it is the FBI -

APR 27 1962



Washington, D. C.  
April 24, 1962

REC-50

94-4-4667-43

Mr. Emmett C. McGaughey  
6045 Wilshire Boulevard  
Los Angeles 36, California

Dear Emmett:

I have just seen some of the newspaper reviews of Walt Disney's "Moon Pilot." While the FBI is not mentioned by name in the picture, the reviewers have obviously interpreted the characters from "Federal Security" as being from this Bureau. The investigative efforts of "Federal Security" are definitely portrayed in a most slapstick and uncomplimentary manner, to say the least.

It was my understanding that Mr. Disney had originally intended to portray FBI Agents in this movie, and he has done so to all intents and purposes, despite our protests, even though the Agents are not named as such. Needless to say, the Boss was amazed that Disney would produce such a picture which carries implications of criticisms of the FBI.

I can only hope that the general public, in viewing this film, will not interpret the investigative efforts depicted as representing the work of the FBI as some movie reviewers have done.

You may be interested in the attached reviews from two of our Washington papers which illustrate my point.

Sincerely,

SENT DIRECTOR  
FOR APPROVAL  
4-23-62

Enclosures (2)

1 - Los Angeles

NOTE: See Jones to DeLoach memo 4-23-62, re: "Moon Pilot, Movie Farce by Walt Disney."

CDD:geg (5)

Tolson  
Belmont  
Mohr  
Casper  
Callahan  
Conrad  
DeLoach  
Evans  
Malone  
Rosen  
Sullivan  
Tavel  
Trotter  
Tele. Room  
Holmes  
Gandy

MAIL ROOM

TELETYPE UNIT

4952



One on the Alsie

# Nifty Thriller At the Ontario

By Richard L. Coe

**E**SPIONAGE, DIVISION OF ECONOMICS, is the subject of the Ontario's "The Counterfeit Trail." This is a classy cliffhanger involving William Holden and Lilli Palmer, a nifty duo indeed.

The story is based loosely on the wartime adventures of one Eric Erickson, an American who renounced his citizenship to become a Swede. He evidently did well in prewar trade and his equivocal position made him one of the few who could jockey between "neutral" Stockholm and Nazi Germany. With Hugh Griffith at the top of his sty form in the role of a British intelligence type relishing the rationed foods of Sweden, we watch the progress of Erickson from reluctant to full-blown spy. The color photography of Stockholm, Copenhagen and northern Germany gives visual bounce to a fairly lengthy adventure.

Working freely from a novel by Alexander Klein, director George Seaton has written a screenplay which has the positive value of surprises. When Holden, as Erickson, is picked up at a cocktail party by Miss Palmer, her eyes sparkling as she adjusts his handkerchief, one starts being drawn into a net which suggests that not all the Germans were Nazis.

Miss Palmer, in fact, is ever-fascinating to watch. No Sandra Dee she. Lilli suggests brains, humor and that feminine quality a misogynist might call guile. Like Garbo and Dietrich, she keeps her inner thoughts to herself and the years make her increasingly fascinating. With this quality, she also becomes a fine foil for Holden, whose talent is a noble openness.

The yarn combines facets of cases other than Erickson's and details further accent the fairly unfamiliar notion that some Germans, high and low, were hoping the Allies would win the war. The script also allows for a variety of adventures that will make you, at worst, wish you had been a spy.

"THE COUNTERFEIT TRAIL" Paramount release. Screenplay by William Seaton. Direction and story by George Seaton. Music by Alexander Ersk. Photographed by Technicolor by Jean Bourgeois. Music by Alfred Newman. At the Ontario.

**THE CAST**  
Eric Erickson ..... William Holden  
Mr. Malone ..... Hugh Griffith  
Miss Palmer ..... Lilli Palmer  
Major White ..... Eric Portman  
David Erickson ..... Eric Portman  
Miss Halls ..... Lilli Palmer  
Mr. Connell ..... Hugh Griffith  
Erica Reed ..... Lilli Palmer  
Nelson ..... Hugh Griffith

The atmosphere of these northern cities, splendidly caught by Jean Bourgeois's cameras, plays a vital role in these adventures which, obviously, could not have been properly filmed in California. Erickson should feel complimented by Holden's performance and, as noted, Miss Palmer is all wonderful woman as the lady who gets under his tough, show-me hide.

"MOON PILOT" Walt Disney's salute to the space age is good fun at the Metropolitan and Ambassador.

While I note this is considered kid stuff by some, think again, pundits: Here we have not only a wholly unwilling astronaut who insists on going home to see Mom before taking off for space, but also a bitter struggle between what obviously is the FBI and

the NASA security bureau. Bunglers, the lot, all the way down the line.

Stemming from a magazine story by Robert Buckner, this is fairly broad comment on current events. In fact, were the source other than Disney's studio, howls from patriotic organizations would hardly be unexpected. Not so secure is Disney that no one will see anything subversive about the Master telling our young 'uns that astronauts prefer bus rides, that the FBI is a mass of dolts, the military of like IQ and a U. S. Senator a publicity-minded gadfly.

So, bully for Disney for getting away with such savviness.

Maurice Tombragel's screenplay revolves around a stinky, mysterious lady from a distant planet who warns Our Hero about a chemical his ship will need. She is beautifully personified by a French lass, Dany Saval. Tom Tryon, a massive All American Boy type, plays the astronaut with a nice sense of broad comedy that lifts the fun precisely. And Cheeta, the chimp of TV's Truth or Consequences, does a critical role with rare elan.

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Evans \_\_\_\_\_  
Malone \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

The Washington Post and Times Herald \_\_\_\_\_  
The Washington Daily News \_\_\_\_\_  
The Evening Star \_\_\_\_\_  
New York Herald Tribune \_\_\_\_\_  
New York Journal American \_\_\_\_\_  
New York Mirror \_\_\_\_\_  
New York Daily News \_\_\_\_\_  
New York Post \_\_\_\_\_  
The New York Times \_\_\_\_\_  
The Worker \_\_\_\_\_  
The New Leader \_\_\_\_\_  
The Wall Street Journal \_\_\_\_\_  
The National Observer \_\_\_\_\_  
Date \_\_\_\_\_

APR 11 1967

ENCLOSURE  
94-4-4667-43

# THE PASSING SHOW

## 'Traitor' Is a Must; 'Moon Pilot' Ironic

By JAY CARMODY  
Dramatist of The Star

"THE COUNTERFEIT TRAITOR," a Paramount release of a William Fairbank production, directed by George Seaton, is scheduled to be shown from the hotel to the theatre. The movie is by Alfred Hitchcock, in his role as the director of the film.

### THE CAST

Eric Erickson ..... William Holden  
Mr. Collins ..... Hugh Griffith  
Marion ..... Elizabeth Taylor  
Miss Galt ..... Elizabeth Taylor  
David ..... David Niven  
Miss Galt ..... Elizabeth Taylor  
Miss Galt ..... Elizabeth Taylor  
Miss Galt ..... Elizabeth Taylor  
Miss Galt ..... Elizabeth Taylor

"MOON PILOT," a Paramount release of a Walt Disney production, directed by James Algar, is scheduled to be shown from the hotel to the theatre. The movie is by Alfred Hitchcock, in his role as the director of the film.

### THE CAST

Carl ..... Carl Lumbly  
Miss Galt ..... Elizabeth Taylor  
Miss Galt ..... Elizabeth Taylor  
Miss Galt ..... Elizabeth Taylor  
Miss Galt ..... Elizabeth Taylor  
Miss Galt ..... Elizabeth Taylor

Write down "Counterfeit Traitor" at the Ontario theatre as a must movie.

Out of a real-life World War II spy story, George Seaton has wrought a picture of all the excellences, excitement, memorable dazle, tasteful direction, and acting that precisely choose reality.

An international cast, headed by William Holden, working in the actual Swedish, Danish, and German settings of the story, plays the script which Seaton both wrote and directed. And which he also co-produced with William Fairbank.

Eric Erickson's is the experience related in "Counterfeit Traitor" and there can have been few more half-raising stories than his. An American who, for honorable reasons, becomes a Swedish citizen, the man Holden plays is actually tricked into the spy trade.

The Allies need a neutral whom the Nazis trust. If only tycoon Erickson, a supplier of both combatants, will be their man, they will let him off the trade black list. To his surprise, and the delight of British intelligence, he turns out to have a natural talent for a job he dislikes.

He is intelligent, fearless, and sub-consciously at least anti-Nazi. He is also a superb actor. In crisis after crisis, seeking the most vital of information, he outwits German intelligence but always by the hair's breadth that gives the Nazis credit for an innate flair for the game being played.

The price he must not pay is his life, not until he has located the major fuel refineries the Germans need. The movie he must pay is the cruel secret.

five of decent German and Jewish friends, including near the movie's climax the object of his life's noblest love. This is a lovely Berlin, played by Elizabeth Taylor, whose execution is witnessed from a cell in the same prison.

The genius of Seaton's writing and direction is its perfect meshing of situation and character. His decent people are far from super-human; his villains are far from sub-human. In his treatment of test situations, he recognizes they can be as dangerously tempting to a director as they are perilous to the characters involved in them.

As both writer and director, Seaton asks underplaying. No one knows better the hazards inherent in the camera's magnification of life. He reaches downward, then, and inward, for the shattering realism of "Counterfeit Traitor."

His cast could not be more understanding of the Seaton style. Holden, the German-hounded hero, Miss Palmer, as the religiously motivated Berlin aristocrat with whom he falls in love; Hugh Griffith, as the humorously heartless British agent who directs Holden's perilous operations; Ernest Borgnine, as the German friend he forces into betrayal of his country.

A dozen other figures vividly in "Counterfeit Traitor," a film as suspenseful and believable as it is visually spectacular.

Walt Disney is in an apparently comic mood in "Moon Pilot," an Easter offering to moviegoers in which he takes an irreverent glance at space exploration.

By the time he has finished with the subject in the film at the Metropolitan, space itself is strewn with such awesome casualties as NASA, the Air Force, the FBI, and even the astronaut team which is saving the seeds of a truly universal traffic problem. These are not actually identified in every case but they could not be more thinly disguised in what is intended as innocent fun. Well, fun.

A ferocious cigar-chomping Air Force general masterminds the Disney film moon project. He is a man with three major problems. The first of these is to find an astronaut who will volunteer for the flight. Another is a mysterious blond assumed to be a Russian spy. The third is a space ship which everyone except the general doubts will get to the moon, much less back from it.

He gets his pilot when a fun-loving space monkey (as an astronaut) with a fort and the latter yell "yeeow" to break the silence during the call for volunteers. He keeps him despite the fact that the chosen man hates flying, gets drunk, and demands compassionate leave to visit his mother (by bus) before the moon takeoff.

On this three-day pass, the astronaut falls into the hands of the blond, finds in them the

nothing whose life is lacking, and disappears with her while intelligence struggles all over the place trying to retrieve the reluctant spaceman.

The girl is mysterious, all right, but harmless. For all the suspicions of the general and intelligence men, she turns out to be a travel agent from a minor planet, Beta Lora. She's down here to present an

error in the production's script.

- Belmont
- Mohr
- Callahan
- Conrad
- DeLoach
- Evans
- Malone
- Rosen
- Sullivan
- Tavel
- Trotter
- Tele Room
- Holmes
- Gandy

which, once accomplished, enables the astronaut to take her home where, seemingly, they intend to live happily ever after. It is all very dark, slapstick, and impertinent but Tom Tryon, as the astronaut, Dany Savel as the girl, Edmond O'Brien as the intelligence genius, and Brian Keith as the general make it quite hilarious.

- The Washington Post and Times Herald
- The Washington Daily News
- The Evening Star
- New York Herald Tribune
- New York Journal-American
- New York Mirror
- New York Daily News
- New York Post
- The New York Times
- The Worker
- The New Leader
- The Wall Street Journal
- The National Observer

APR 20 1962

Just Be Frank  
4/23/62  
ENCLOSURE  
44-4667-43





One on the Aisle

# Nifty Thriller At the Ontario

By Richard L. Coe

A24

**ESPIONAGE, DIVISION OF ECONOMICS**, is the subtitle of the Ontario's "The Counterfeit Traitor." This is a classy cliffhanger involving William Holden and Lilli Palmer, a nifty duo indeed.

The story is based loosely on the wartime adventures of one Eric Erickson, an American who renounced his citizenship to become a Swede. He evidently did well in prewar trade and his equivocal position made him one of the few who could junket between "neutral" Stockholm and Nazi Germany. With Hugh Griffith at the top of his sly form in the role of a British intelligence type relishing the unrationed foods of Sweden, we watch the progression of Erickson from reluctant to full-blooded spy. The color photography of Stockholm, Copenhagen and northern Germany gives visual bounce to a fairly lengthy adventure.

Working freely from a novel by Alexander Klein, director George Seaton has written a screenplay which has the positive value of surprises. When Holden, as Erickson, is picked up at a cocktail party by Miss Palmer, her eyes sparkling as she adjusts his handkerchief, one starts being drawn into a net which suggests that not all the Germans were Nazis.

Miss Palmer, in fact, is ever fascinating to watch. No Sandra Dee she, Lilli suggests brains, humor and that feminine quality a misogynist might call guile. Like Garbo and Dietrich, she knows her inner thoughts to herself and the years make her increasingly fascinating. With this quality, she also becomes a fine foil for Holden, whose talent is a noble openness.

The yarn combines facets of cases other than Erickson's and details further aspects of the fairly unfamiliar notion that

"THE COUNTERFEIT TRAITOR" Paramount release produced by William Phillips. Direction and screen play by George Seaton from the novel by Alexander Klein. Photographed in Technicolor by Jess Korman. Music by Alfred Newman. At the Ontario.

**THE CAST**  
Eric Erickson.....William Holden  
Miss Palmer.....Lilli Palmer  
Markus Nordstrom.....Hugh Griffith  
Klara Holm.....Lilli Palmer  
David Erickson.....Ericson  
Hans Holm.....Ericson  
Max Conrad.....Ericson  
Otto Holm.....Ericson  
Hans.....Ericson

some Germans, high and low, were hoping the Allies would win the war. The script also allows for a variety of adventures that will make you, as such films as this always do me, wish you had been a spy.

The atmosphere of these northern cities, splendidly caught by Jess Bourgeois's camera, plays a vital role in these adventures which, obviously, could not have been properly filmed in California. Erickson should feel complimented by Holden's performance and, as noted, Miss Palmer is all wonderful woman as the lady who gets under his tough, show-me hide.

"MOON PILOT," Walt Disney's salute to the space age, is good fun at the Metropolitan and Ambassador.

While I note this is considered kid stuff by some, think again, pundits! Here we have not only a wholly unwilling astronaut who insists on going home to see Mom before taking off for space but also a bitter struggle between what obviously is the FBI and

the NASA security bureau. Bunglers, the lot, all the way down the line.

Steaming from a magazine story by Robert Buckner, this is fairly broad sentiment on sacred cows. In fact, were the source other than Disney's studio, howls from patriotic organizations would hardly be unexpected. But so secure is Disney that no one will see anything subversive about the Master telling our young 'uns that astronauts prefer bus rides, that the FBI is a mass of dorks, the military of like IQ and a U. S. Senator a publicity-minded gaffly.

So, bully for Disney for getting away with such sarcasm.

Maurice Tourangeau's screenplay revolves around a stinky, mysterious lady from a distant planet who warns Our Hero about a chemical bio ship will send. She is laudably personified by a French lass, Dany Saval. Tom Tryon, a massive All American Boy type, plays the astronaut with a nice sense of broad comedy that fits the fun precisely. And Cherta, the chimp of TV's Truth or Consequences, does a terrific job with rare elan.

Belmont  
Mohr  
Callahan  
Conrad  
DeLoach  
Evans  
Malone  
Rosen  
Sullivan  
Tavel  
Trotter  
Tele Room  
Holmes  
Gandy

*Handwritten signatures and initials:*  
J. Edgar Hoover  
W. J. Mohr  
L. B. Nichols  
J. A. Casper  
R. L. Casper  
J. C. Casper  
J. D. Casper  
J. E. Casper  
J. F. Casper  
J. G. Casper  
J. H. Casper  
J. I. Casper  
J. J. Casper  
J. K. Casper  
J. L. Casper  
J. M. Casper  
J. N. Casper  
J. O. Casper  
J. P. Casper  
J. Q. Casper  
J. R. Casper  
J. S. Casper  
J. T. Casper  
J. U. Casper  
J. V. Casper  
J. W. Casper  
J. X. Casper  
J. Y. Casper  
J. Z. Casper

194-4-4667-A  
NOT RECORDED  
199 APR 26 1962

The Washington Post and Times Herald  
The Washington Daily News  
The Evening Star  
New York Herald Tribune  
New York Journal-American  
New York Mirror  
New York Daily News  
New York Post  
The New York Times  
The Worker  
The New Leader  
The Wall Street Journal  
The National Observer  
Date

1962

50 APR 27 1962

1-22-63

airtel

To: SAC, Los Angeles (94-274)

From: Director, FBI

WALT DISNEY PRODUCTIONS, BURBANK, CALIFORNIA. POLICE  
COOPERATION AND RESEARCH.

Reurtele 1-21-63.

It appears Ray Merchant, Chief of Police, Walt Disney Productions,  
is not duly constituted law enforcement official but is representative of  
private enterprise.

Subject of Merchant's inquiry may be identical with [REDACTED]

No other arrest record in files of Identification Division.

If you consider best interests of your office would be served, it is  
suggested you refer Merchant to Los Angeles Sheriff's Office.

AKB:hs  
(7)

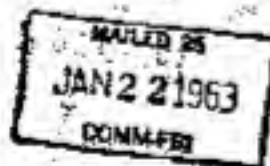
EX-118

REC-2

94-4-4667-44

10 JAN 24 1963

NOTE: Coordinated with Crime Records  
Division -- assume SAC, Los Angeles is requesting  
only name check of Ident.



JAN 9 1963

MAIL ROOM ☐ TELETYPE UNIT ☐

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Evans \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_





Date: 7/11/63

Transmit the following in \_\_\_\_\_  
(Type in plain text or code)Via AIRTEL AIR MAIL  
(Priority or Method of Mailing)

TO: DIRECTOR, FBI (ATTENTION: MR. C. D. DE LOACH)  
 FROM: SAC, LOS ANGELES (94-513)  
 RE: "THAT DARNED CAT" Undercover Cat  
PROPOSED WALT DISNEY PRODUCTION

On 7/8/63 WALT DISNEY advised <sup>movie</sup> me telephonically, that he had purchased the story "That Darned Cat" from GORDON GORDON, who is well known to the Bureau. *U.S.A.*

He stated that this is a comedy, and that the FBI will be depicted in a very respectful manner. He stated that he would never do anything which would depict the FBI in any other light.

I pointed out to Mr. DISNEY the provisions of Public Law 670, and he stated that he was fully aware of same, and that he had already had a full discussion of Public Law 670 with his legal counsel.

DISNEY said that he again wished to give assurance that the FBI would be treated in an entirely respectful and dignified manner. *CD*

(3 - Bureau (AIR MAIL)  
 2 - Los Angeles  
 WGS:CM  
 (5)

*12-10-63  
 7/15/63  
 TFM:mas  
 airtel: SAC, LA  
 7/16/63  
 TFM:mas*

REC-24 94-4-4667-46

EX-108

12 JUL 12 1963

CRIME RESEARCH

Approved: \_\_\_\_\_  
 Special Agent in Charge

Sent \_\_\_\_\_ M Per \_\_\_\_\_

7/16/63

EX-108

airtel

REC-79 94-4-4667-40

To: SAC, Los Angeles

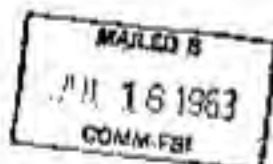
From: Director, FBI

"THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

JUL 16 3 48 PM '63  
REC'D-READING ROOM  
FBI

Reurairtel 7/11/63.

For your information, Gordon Gordon's new novel on which captioned motion picture is to be based is scheduled for publication 9/6/63. The title will be "Undercover Cat." You should determine if copies of this novel and proposed movie script are available. If so, you should attempt to obtain copies of them and forward same to the Bureau as soon as possible for review. Follow this matter closely and keep Bureau advised.



✓

1 - Mr. DeLoach - (sent direct with cover memo)

NOTE: See M. A. Jones to DeLoach memorandum, dated 7/15/63, captioned "That Darned Cat," Proposed Motion Picture."

Tolson  
Belmont  
Mohr  
Casper  
Callahan  
Conrad  
DeLoach  
Evans  
Gale  
Rosen  
Sullivan  
Tavel  
Trotter  
Tele. Rm.  
Holmes  
Gandy

TFM:mas

(7) 58253

MAIL ROOM ☐ TELETYPE UNIT ☐

JUL 16 1963  
RECEIVED-DIRECTOR  
FBI

W

UNITED STATES GOVERNMENT

# Memorandum

TO : Mr. DeLoach

DATE: 7/15/63

FROM : M. A. Jones

SUBJECT: "THAT DARNED CAT"  
PROPOSED MOTION PICTURE

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Evans \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

SAC, Los Angeles, by airtel 7/11/63, advised that Walt Disney had purchased above-captioned story written by Gordon Gordon. Disney stated the FBI is portrayed in this comedy but any such portrayal by him would be handled in a most respectful manner and would not be harmful to the FBI. SAC, Los Angeles pointed out to Disney provisions of Public Law 870 which prohibits use of initials F. B. I. or our name in connection with any commercial project of this nature in such a manner as to constitute our endorsement of the product. Disney advised he was aware of this law and had discussed its application in this instance with his legal counsel.

Insofar as the Gordon Gordon writing team is concerned, we have had considerable difficulty with them in the past. Gordon Gordon is a former Special Agent and has collaborated on several books with his wife Mildred and capitalized considerably in his writings on his former affiliation with the FBI. When we were filming "The FBI Story," dispute arose with the Gordons as to who had prior right to that title. Most recently, in 1961, the Gordons' book "Operation Terror" was made into a motion picture by Columbia Pictures and released under the title "Experiment in Terror." This film dealt with a bank robbery and involved the FBI to a great extent. In spite of our strenuous objections to this, the film was produced and released nationally. It received wide acceptance. It is noted, however, Columbia officials agreed prior to release not to play up in promotional activity references to the FBI.

With regard to Gordon Gordon's new novel, we have located a review in the July 1, 1963, issue of "Publishers' Weekly." This review indicated the Gordons' new novel "Undercover Cat" will be published by Doubleday on September 6, 1963. Movie rights have been purchased by

Enclosure sent 7-16-63

1 - Mr. DeLoach - Enclosure

TFM:maz  
(5)

REC-54 94-44667-47

JUL 18 1963

UNRECORDED COPY FILED IN

M. A. Jones to DeLoach memo  
re "That Darned Cat"  
Proposed Motion Picture

Walt Disney. The principal character in the book is known as "D. C." (short for "Damn Cat"). "D. C." becomes an official "undercover agent" for the FBI when he turns up wearing around his neck the wrist-watch of a kidnapped bank teller. While the FBI surveills "D. C." hoping to locate the missing bank teller, "D. C." goes happily on with his nightly foraging through garbage cans and under parked cars. The FBI Agent assigned to this matter finds it distasteful in view of his dislike for cats.

RECOMMENDATION:

Attached airtel be sent SAC, Los Angeles instructing him to obtain, if possible, a copy of the proposed script for this story to be forwarded to the Bureau for review.

R

✓  
OK  
d

APM

T

VH



FBI

Date: 7/30/63

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Casper \_\_\_\_\_  
 Mr. Callahan \_\_\_\_\_  
 Mr. Conrad \_\_\_\_\_  
 Mr. DeLoach \_\_\_\_\_  
 Mr. Evans \_\_\_\_\_  
 Mr. Gale \_\_\_\_\_  
 Mr. Rosen \_\_\_\_\_  
 Mr. Sullivan \_\_\_\_\_  
 Mr. Tavel \_\_\_\_\_  
 Mr. Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Miss Holmes \_\_\_\_\_  
 Miss Gandy \_\_\_\_\_

TO: DIRECTOR, FBI  
 FROM: SAC, LOS ANGELES (94-1180)  
 RE: ~~X~~ "THAT DAMNED CAT"  
 PROPOSED WALT DISNEY  
 PRODUCTION  
 RESEARCH (CRIME RECORDS)

Re Bureau airtel dated 7/16/63.

On 7/29/63, EUGENE DAUGHERTY, Motion Picture Production Code executive, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. CASHEL that no movie script of the captioned production has been submitted to his office for review. DAUGHERTY will advise this office if and when any script is received on the captioned novel.

This office will be alert for information concerning the captioned production or the publication of the novel "Undercover Cat." Any pertinent information received will be relayed to the Bureau.

3-Bureau (AM)  
 1-Los Angeles  
 JMC:pmw  
 (4)

REC-32

EX-103

AUG 28 1963

CRIME RESEARCH

G. C. Wick

Approved: WBS

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

Example  
 with new  
 8-5-63  
 TFW:am

8-5-63

airtel

To: New York

From: Director, FBI

REC-32

94-4-4667-48

EX-103

**"THAT DARNED CAT"**  
**PROPOSED WALT DISNEY PRODUCTION**  
**RESEARCH (CRIME RECORDS)**

Los Angeles Office was recently contacted by Walt Disney regarding his proposed production of a motion picture captioned as above. Disney indicated this movie would be based on a new book written by Gordon Gordon.

For your information Gordon Gordon is a former Special Agent of this Bureau who has collaborated with his wife, Mildred, on several books. In their writings they capitalized considerably on his former FBI affiliation.

"Publishers' Weekly" of July 1, 1963, indicates Gordon Gordon's new novel entitled "Undercover Cat" will be published by Doubleday and Company on September 8, 1963, and that movie rights have been purchased by Walt Disney.

Inquiry by Los Angeles disclosed that no script for the proposed movie has been submitted to the Motion Picture Production Code office. Los Angeles has made arrangements to review script when available. Through established sources you should attempt to obtain either galley proofs or advance copy of this book as promptly as possible and forward to Bureau for review.

1 - Los Angeles

MAILED 5

JUL 5 - 1963

JUL 5 - 1963

Tolson \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Casper \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 DeLoach \_\_\_\_\_  
 Evans \_\_\_\_\_  
 Gale \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Sullivan \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holmes \_\_\_\_\_  
 Gandy \_\_\_\_\_

NOTE: "Publishers' Weekly" in its review of this novel states that the principal character is known as "D. C." (short for "Damm Cat"). "D. C." becomes an official undercover Agent for the FBI when he turns up wearing around his neck the wrist watch of a kidnaped bank teller. While the FBI keeps "D. C." under surveillance hoping to locate the missing bank teller, "D. C." goes happily on with his nightly rounds of garbage cans and parked cars. In discussing proposed movie with Los Angeles Disney indicated he was aware of Public Law 670 and had discussed same with his attorney. He indicated his treatment of FBI would be in good taste. TFM:ear (6)

NAE ROOM

TELE. ROOM

PERS. REC. UNIT

## Memorandum

TO : Mr. DeLoach

DATE: 8/14/68

FROM : M. A. Jones

SUBJECT: "THAT DARNED CAT"  
PROPOSED MOTION PICTURE

Tolson	
Belmont	
Mohr	
Casper	
Callahan	
Conrad	
DeLoach	
Evans	
Gale	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

BACKGROUND:

By previous memorandum it was noted that Walt Disney had recently contacted the Los Angeles Office to advise that he had purchased the rights to a new book written by Gordon Gordon and his wife entitled "Undercover Cat." Mr. Disney indicated his company planned to produce a motion picture based on this book. He stated that he was aware of Public Law 670 which he had discussed with his attorney and indicated that his treatment of the FBI in his proposed movie would be in good taste. Inasmuch as galley proofs were not available in Los Angeles regarding this book, arrangements were made to obtain a copy of the book through our New York Office.

It is noted that Gordon Gordon is a former FBI Agent who has collaborated with his wife Mildred on a number of books since leaving the Bureau. In their writings, they have capitalized considerably on the former FBI affiliation of Gordon Gordon. It is noted that the Los Angeles Office has been advised to follow this proposed movie closely and keep the Bureau advised.

REVIEW OF BOOK:

Captioned story is written in a lighthearted vein and concerns a large cat who is known as "D. C." (short for "Damn Cat"). The plot concerns a bank robbery perpetrated by two individuals who kidnaped a female teller to insure a clean getaway. "D. C." enters the actual investigation of the case when he returns to his home one night from a nocturnal prowling with the kidnaped teller's wrist watch around his neck. When this fact is reported to the local FBI office, Agents set up a surveillance of "D. C." with the hope that he will return to the place where the teller placed the wrist watch on his neck. The story then comically portrays the steps the FBI takes in setting up the surveillance of this cat. These steps included the painting of the cat's tail with phosphorescent paint and putting a small bell on the cat by which they could follow him at a distance through the use of a "sound cone."

On the first night the Agents are following "D. C.", a neighbor takes a shot at the cat. The reason for this, according to the plot, is that the cat had previously stolen a favorite duck. On subsequent nights while the Agents are following "D. C.", the Agents are led on the nightly rounds of garbage cans and crawling under parked cars. Eventually "D. C." returns to the apartment where the two robbers and their kidnaped victim are living, and the robbers are subsequently apprehended by the FBI and the victim is freed.

1 - Mr. Sullivan  
1 - Mr. DeLoach

RLR:mas

196 02 435

11 SEP 20 1968  
CRIME RESEARCH

EX 104 REC 48 74-4-4667-49  
ORIGINAL COPY FILED IN 6

M. A. Jones to DeLoach memo  
RE: "That Darned Cat"  
Proposed Motion Picture

The FBI is mentioned continuously throughout the book, and the Director is mentioned only on two occasions; (1) where the Director reportedly personally issued instructions to refer to "D. C." as "X-14" in all reports to insure the cat's identity would be kept secret, and (2) where an Agent who sneezes in the presence of the cat attests to the owner that he does not dislike cats and acclaims, "Honest to goodness, I love them. Allah forgive me, and J. Edgar Hoover and the Kennedy brothers."

There were only two principal characters depicted as Special Agents in the story. One was the Supervisor on the Criminal Desk and was described as "getting a little heavy around the girth but determined to keep his belt at the same notch." The principal Agent assigned to the case was portrayed as a tall and lanky young lawyer who was thoroughly familiar with Bureau procedures and who carried out his investigations in an efficient manner. All Agents mentioned in the story were described as being lawyers who were attired in dark conservative suits and ties.

OBSERVATIONS:

This is just another instance where Gordon Gordon is trading on his former affiliation with the FBI to further his own personal motives. Certainly, any production or book authored by Gordon is not going to do the Bureau any good. Therefore, every effort will be made through the Los Angeles Office to protect the Bureau's interest in this proposed movie.

RECOMMENDATION:

The Crime Records Division will continue to follow this matter closely through the Los Angeles Office to insure that if the proposed movie is made the Bureau's interests are protected.

gmc  
OK  
JH  
D.H.  
JH  
V



DIRECTOR, FBI

8/5/63

SAC, NEW YORK (94-New)

"THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

ReBuairtel, 8/5/63.

Attached herewith is the book "Undercover  
Cat", forwarded to the Bureau in accordance with in-  
structions in reBuairtel.

94-4-4667-  
NOT RECORDED  
133 SEP 20 1963

- 2 - Bureau (Enc. 1)  
1 - New York (94-New)

EAF:enc  
(3)



# Film Notes

By Robert Selma

The Cameo Theater, Eighth Ave. at 44th St., has made arrangements with Artlink Pictures, Inc. for a Sept. 18 opening of "Remembrance," a Soviet production of the Leo Tolstoy novel. According to David Fine, the Cameo's director, it is the first Tolstoy work screened by the Russians. The films, said to closely follow the novel, was two years in the making, and runs approximately three hours. Directed by M. Schweitzer, who wrote the screenplay along with Y. Gabrilovitch. The MGM Studios production stars Tamara Spontina, Yevgeni Matveyev and Pavel Malkat-sky. The Ely Landau company is looking for a "sultry and beautiful young Negro actress" to play a major role in "The Pawnbroker," which begins shooting here Sept. 16. Applicants may contact the company's casting office in the Time & Life building. Warner Bros. casting notes: Angela Lansbury into "The Owl of Tawners" and Kent Smith into "A Distant Trumpet."

A two-dollar black cat, bought at the A.S.P.C.A., has been parlayed by its owners, the husband-wife writers team of The Gordons, into a \$125,000 movie sale. Walt Disney Studios put the cash on the line for "Underdog Cat," a comedy about a "far out" cat that becomes involved in a crime. Six previous novels by The Gordons have been made into movies, including "Experiment Perilous." Shirley Maclaine will not only play the different wings of Pa. Newman, Robert Mitchum, Gene Kelly, Dean Martin and Dick Van Dyke in 20th Century-Fox's "What a Way to Go," but she'll portray a 12-year-old girl. Elva Presley and producer Sam Katzman will join forces for "Kissin' Cousins," a "song-filled backwoods comedy" for M-G-M. Gene Nelson will direct the movie, Presley's fourth for M-G-M. Paramount couldn't locate a steam cat-hope to Europe for Samuel Bronston's production of "Circus," now shooting in Spain, so the studio will have to build one. For the company's limited, Sept. 1963

Will Theater will ~~show~~ ~~two~~ ~~films~~ ~~tonight~~ (8:15 p.m.) and tomorrow (9 p.m.) in addition to showings of "The Caretaker." Tonight's film, a British suspense drama, and tomorrow's, a French drama, please de-romance.

Fox-Movietone News, the world's oldest and largest newsworld company according to its parent company, 20th Century-Fox, is embarking on a major modernization program of its domestic operation, and expansion of its overseas newsworld coverage and distribution. Alain Reutimann, "Muriel" and Laurence Harvey's "The Gypsy," both soon to be released here by United Artists, received standing ovation at the Venice Film Festival over the week-end. Jim Hutton and Jack Baker were signed for M-G-M's musical, "Looking For Love," which stars Connie Francis. Jerry Bruckler's "Gidget Goes to Rome" and William Castle's "11 Frightened Girls" invade the Loew's circuit next Wednesday. The new Gidget will star Cindy Carol. M-G-M is preparing "Two Big For Texas" and "The Idea of Silence," the latter an Adrian Spies story, for production the end of this year. Location photography on Ely Landau's "The Heart Is a Lonely Hunter" will begin Sept. 16 in Newburgh, N. Y. The site was chosen because of its architectural similarity to the southern city where the action takes place.

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Evans \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

The Washington Post and Times Herald \_\_\_\_\_  
The Washington Daily News \_\_\_\_\_  
The Evening Star \_\_\_\_\_  
New York Herald Tribune \_\_\_\_\_  
New York Journal-American \_\_\_\_\_  
New York Mirror \_\_\_\_\_  
New York Daily News \_\_\_\_\_  
New York Post \_\_\_\_\_  
The New York Times \_\_\_\_\_  
The Worker \_\_\_\_\_  
The New Leader \_\_\_\_\_  
The Wall Street Journal \_\_\_\_\_  
The National Observer \_\_\_\_\_  
Date \_\_\_\_\_

SEP 5 1963

141 XEROX  
SEP 9 1963

PERM. REC. UNIT

FILED  
R14

FBI

Date: September 27, 1963

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

AIRTEL

AIR MAIL

Via \_\_\_\_\_

(Priority or Method of Mailing)

TO : DIRECTOR, FBI  
FROM : SAC, LOS ANGELES (94-1180)  
RE : ~~THAT DARNED CAT~~  
~~PROPOSED WALT DISNEY~~  
~~PRODUCTION~~  
RESEARCH (CRIME RECORDS)

Rebairtel 7/30/63, and Busairtel 8/5/63.

On 9/26/63, EUGENE DAUGHERTY, Motion Picture Production Code reviewer, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. OASHEL that no motion picture script for the captioned feature had been submitted. DAUGHERTY will be alert for receipt of a script on this novel, and will advise the Los Angeles Office when one is submitted.

Any pertinent details received concerning the captioned production will be referred to the Bureau.

3 - Bureau  
1 - Los Angeles (94-1180)  
JMO:HMS  
(4)

*Can be used  
4-18 12*

*(C.C. Wick)*

EX-116

2030 3 16 63

REC-1 94-4-4667-50

10 SEP 30 1963

*E.C. Galt*  
*Kemp*

Approved: \_\_\_\_\_

*WHS*  
*192*  
*Special Agent in Charge*

Sent \_\_\_\_\_

Per \_\_\_\_\_

# Memorandum

TO : DIRECTOR, FBI

FROM : *WJ* SAC, LOS ANGELES (94-1180)

DATE: November 29, 1963

SUBJECT: *X* "THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

Re airtel 9/27/63.

On 11/26/63, MAURICE MURPHY, Motion Picture Production Code Examiner, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. CASHEL that no script for captioned WALT DISNEY production has been received for review. Mr. MURPHY will advise this office when any script for captioned film comes to his attention.

The Bureau will be advised of any pertinent information received concerning captioned production.

2 - Bureau *cc returned 12/5/63*  
1 - Los Angeles (94-1180)  
JMC:HMS  
(3)

*100-63*  
*94-1180-51*  
*DEC 1963*  
*W. K. ...*  
*CRIME RECORDS*  
*60 DEC 6 1963*

## Memorandum

TO : DIRECTOR, FBI

DATE: January 30, 1964

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: "THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

Remylet 11/29/63.

Forwarded herewith is a copy of LOUELLA O. PARSON's movie column which appeared in the Los Angeles Herald-Examiner on 1/27/64. This column reports that King Features has purchased the MILDRED and GORDON GORDON story, "Undercover Cat," aka, "That Darned Cat" for serialization.

On 1/27/64, EUGENE DAUGHERTY, Assistant Director of Motion Picture Production Code Office, 8480 Beverly Boulevard, Los Angeles, California, advised that no script for a motion picture on the captioned story has been submitted to his office by Walt Disney Productions. This office will be advised by DAUGHERTY when any script for captioned motion picture is received for review.

Any pertinent information developed concerning captioned production will be referred to the Bureau.

2 - Bureau (Enc. 1) - *1cc retained 4/25/81*  
1 - Los Angeles (94-1180)  
JMC:HMS  
(3)

ENCLOSURE

61 FEB 7 1964

REC-157

94-4-4467-52

FEB 4 1964

CRIME RESEARCH



# Doris Duke, Brando Discuss Indians

Before Doris Duke flew out to the Far East, she had a meeting with Marlon Brando and U.S. Government officials in Washington, D.C., on the problems of the American Indian.

Well, I can tell you that the poor American Indian hasn't any troubles at all compared to what will flare up in court between Doris and musician Joe Castro over his "allegation" that he is married to her.

From an impeccable source I learn that Doris will deny, and "prove" in court that she has ever been married to the piano playing Joe no matter how much he alleges.

Now about the huddles of Doris with Brando—Marlon doesn't need any of her millions to finance the film he intends making about our Indians. But he will welcome her interest, information and co-operation as who wouldn't?

This is wedding day for Joan Fontaine and Alfred Wright Jr. in Elkton, Md.—and I haven't figured out yet why this locale for the big event. When Joan called from New York about her marriage plans, she told she and her bridegroom-to-be, the senior editor of "Sports Illustrated" had just arrived from visiting his family in San Francisco.

She also said that she had originally met Mr. Wright in Pasadena—quite a distance from Elkton, Md. But Joan sounded very happy and a marriage ~~is~~ marriage wherever it takes place. It's no

4 for Joan, her previous husbands being actor Brian Aherne, TV executive William Bieder and executive producer Collier Young.

That writing married couple Mildred and Gordon Gordon who recently sold their new thriller "Undercover Cat" to WALT DISNEY for \$125,000 to star Bayley Milla write:

"We thought you might like to know that King Features has bought for serialization our 'Undercover Cat' and what makes this such a thrill for us is that King Features bought the first piece we ever



SHIRLEY MaLAINE  
in new comedy

wrote for the grand aim of \$100,000. It was that \$100,000 that decided us about becoming writers. If there was all that easy money around, we were going to get some!

And get some they did. The Gordons are among the town's most successful authors.

By Shirley MaLaine and

(Indicate page, name of newspaper, city and state.)

D-7 Herald-Examiner  
Los Angeles, Calif.

Date: 1/27/64  
Edition: Sunset  
Author: Louella O. Parsons  
Editor: Hugh A. Lewis  
Title: "That Darned Cat"

Character:  
or  
Classification: LA 94-1180  
Submitting Office: Los Angeles  
☐ Being Investigated

94-4-4667-52  
ENCLOSURE



husband Steve Parker DED have a blow up in Tokyo which sent her off on an unscheduled safari in Africa. Steve has done a lot to smooth it over by signing J. Lee Thompson to direct "John Goldfarb, Please Come Home" at 20th Century-Fox.

The hilarious comedy marks the first American-made movie venture for Shirley and Steve. Parker took a look at "What a Way to Go!" which Thompson recently directed with Shirley at the same studio and liked it so well he signed him immediately for the new venture.

Janet Leigh's husband, Bob Brandt, moving fast in his new post of president of International Productions, Inc.—has signed Bob Mathias, the only two-time winner of the Olympic decathlon, to star in Brandt's new TV series, "Olympic Odyssey" with Bob Mathias.

Each program of the half-hour series will be filmed in a different country focusing on the world's greatest athletes. Mathias will be the host-interviewer. Not only is Bob a pride to our country as an athlete

but he has appeared as an actor in several movies and starred in 22 segments of "Trouble Shooters" on TV.

Tonight, George Sidney is hosting the showing of three outstanding documentary films to an audience of movie and TV leaders at the Screen Directors Guild.

The three are, "The President," showing the transition of the American presidency to Lyndon B. Johnson; "The March," reporting the orderly civil rights march in Washington in August of '63; and "The Five Cities of June," favorite documentary of the late president John F. Kennedy. All were made under the supervision of George Stevens Jr., UCLA head of the Visual Communications Branch, who will be guest of honor.

Sidney, as you know, is the president of the Directors Guild and producer of this year's Academy Award show.

#### HOLLYWOOD SNAPSHOTS

When Richard Burton, who has been pretty busy, failed to reply to the invitation of his old school master, Professor Neville Coghill of the Oxford Playhouse, about appearing there this summer, Professor Coghill said, "I don't feel let down. I dare say he has other things on his mind."

Frank Sinatra won't talk—as usual. But one witness says he hit the owner-manager of the Del Monic Lodge in Monterey because he

thought HE was going to be hit with that bottle of champagne.

Joe Barker gave wife Betty a new white automobile and a trip to New York to celebrate their 21st wedding anniversary. The Cadillac is from Jim—the trip is on MGM for him to plug "Sunday in New York."

The Andy Williamses, Joey Bishop and Andy Griffin, a do-si-do laughing it up at dinner at the Villa Capri.

Jane Russell, filling her new nightclub wardrobe at Mr. Blackwell's the other day, questioned a skirt made completely of feathers. "Can I sit down in it?" she asked. The designer said, "Chickens sit down, don't they?" Do they?

Paula Page is off for New York to guest star on the Jimmy Dean show of Jan. 15—then kicks off her national nightclub tour at the Latin Casino in Philadelphia.

That's all for today. See you tomorrow.

## Memorandum

TO : DIRECTOR, FBI

DATE: 3/16/64

FROM : SAC, LOS ANGELES (94-1180) (P)

SUBJECT: "THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

Re my letter, 1/30/64.

EUGENE DOUGHERTY of the Motion Picture Production Association on 3/11/64, disclosed that Disney Studios have not yet submitted a script of "THAT DARNED CAT" for review by the Code Office.

DOUGHERTY said JOE REDDY of the Disney Publicity Department told him recently that plans for the "CAT" picture have been suspended temporarily because HAYLEY MILLS's parents say she is too young to be cast in a part calling for a love interest. As a result, MILLS has not even signed to do the picture and production schedule is uncertain.

Bureau will be notified of developments.

2 - Bureau  
2 - Los Angeles  
RGP:pmh  
(4)

REC-19

94-1180-53

4 MAR 18 1964

EX-103

3/2  
53 MAR 25 1964

COMM-FBI

## Memorandum

TO : DIRECTOR, FBI

DATE: June 22, 1964

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: <sup>FILE #1</sup>  
"THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

Remylet 5/20/64.

On 6/12/64, WALT DISNEY, Chairman of the Board, Walt Disney Productions, 500 Buena Vista Boulevard, Burbank, California, and an SAC Contact of this office, advised SAC WESLEY G. GRAPP and SA JOHN M. CASHEL that an electronics expert has been working on some technical devices designed to be attached to a cat for use in captioned production. DISNEY mentioned that a beeper-type device which can be attached to the cat has been developed which will enable movements of the animal to be readily followed. This is necessary in order for the investigators to follow the cat for clues as to the solution of the crime.

~~GORDON~~  
DISNEY indicated that the screenplay would generally follow the "Undercover Cat" story, which was purchased from MILDRED and GORDON GORDON. He made no comment concerning any actors or actresses who may be under consideration for roles in the picture.

DISNEY commented that any portrayal of the FBI or its Agents in this picture would be done in a dignified and efficient manner.

DISNEY's comments indicated that the studio's plans for scheduling this production are still uncertain, and apparently depend to a degree on the development of needed technical devices.

The Bureau will be advised of any subsequent information developed concerning this production.

2 - Bureau  
2 - Los Angeles (94-1180)  
(1 - 80-294)

JMC:HMS  
(4)

CT-115

94-4-4667-54  
JUN 25 1964

CRIME

68 JUL 21 1964

EXP. PROC.

June 24, 1964

0  
WALTER E. DISNEY  
(Walt Disney)

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "Peoples Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

(94-4-4667-4)

Original & 1 CSC

Request Received-6/23/64

REC-15

94-4-4667-55

JUN 30 1964

EX-101

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI, and is loaned to your agency; it and its contents are not to be distributed outside your agency. This is in answer to your request for a check of FBI files.

13 JUL 7 1964

UNITED STATES CIVIL SERVICE COMMISSION  
BUREAU OF PERSONNEL INVESTIGATION  
WASHINGTON 25, D.C.

RECEIVED JULY 10  
CIVIL SERVICE COMMISSION  
JUL 10 1954  
FILE  
DATE OF FILE LABEL

DISNEY, WALTER E.  
December 5, 1901  
Chicago, Illinois

WHO'S WHO IN AMERICA - 1958-1959

Producer animated sound cartoons; s Elise and Flora (Call) D.; ed. Benton Sch., Kansas City, 1910-17; McKinley High Sch., Chicago, 1917-18; hon. M.S., U. of Southern Calif., 1938; hon. M.A., Yale University, 1938, Harvard University, 1938; married Lillian Marie Bounds, July 13, 1925; children—Diane Marie (Mrs. Ron Miller), Sharon Mae. Commercial artist, 1919; cartoonist Kansas City Film Ad. 1920-22; prod. Alice Comedies, a combination of a live girl and animated cartoons, for M.J. Winkler, New York, 1923-26; prod. Oswald, The Rabbit, for Universal, 1926-28; shan. M., exec Walt Disney Prods., Ltd., producers Mickey Mouse, Silly Symphony Cartoons since 1928; Three Little Pigs, 1933 (certificate from Acad. Motion Picture Arts); also Snow White and Seven Dwarfs (Acad. Motion Picture Arts and Sciences award), 1938; Ferdinand the Bull, 1939, Fantasia (awarded plaque Dowling Foundation of Plymouth, Mich; scroll New York Critics, N.Y. City; medal N.Y. Schs. Music), also Pinocchio, 1940; The Reluctant Dragon, also Dumbo, 1941; Bambi, 1942; Saludos Amigos, 1942; Victory Through Air Power, 1943; The Three Caballeros, 1944; Make Mine Music, also Song of the South, 1946; Fun and Fancy Free, 1947; Melody Time, 1948; So Dear to My Heart, 1949; Ichabod and Mr. Toad, 1949; Cinderella, also Treasure Island, 1950; Alice in Wonderland, 1951; The Story of Robin Hood, 1952; Peter Pan, 1953; Sword and Rose, 1953; Rob Roy, 1954; 20,000 Leagues Under the Sea, 1954; Sing, 1954; Lady and the Tramp, 1955. Producer True-Life Adventure Nature films. Elaborated true-life adventures to full features with The Living Desert, 1953; The Vanishing Prairie, 1954; The African Lion, 1955; Secrets of Life, 1956. Producer live action features, Littlest Outlaw, 1955; Johnny Tremain. Old Yeller, Westward Ho, the Wagons, 1957; Lapland, Blue Men of Morocco, of the People and Places series, released to 1957. Founder of Disneyland as base of television productions, 1954. Producer Disneyland TV and Mickey Mouse Club TV programs over ABC-TV, 1954—. Served as R.C. ambulance driver, A.E.F., France, 1918-19. Mem. Order De Molay, Am. Soc. of French Legion of Honor, Art Workers' Guild of London (honorary). Has received numerous awards and decorations for work. Home: Los Angeles. Office: 2400 S. Alameda Ave., Burbank, Calif.

BRIEF INFORMATION:

No Record

in response to your request  
that IS and DNE memo  
to be made

94 1-4067-55  
6 gmb

ENCLOSURE



## Memorandum

TO : DIRECTOR, FBI

DATE: June 30, 1964

FROM : SAC, LOS ANGELES (94-1180) (P)

SUBJECT: ~~"THAT DAMNED CAT"~~  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

ReNYlet, 5/20/64.

C "The Hollywood Reporter" recently announced that MILDRED and GORDON GORDON's suspense novel "Undercover Cat" will be released in hard cover this month throughout the United Kingdom by London publishers, Macdonald and Sons.

Recontact with an established source at Disney Productions discloses the studio has not yet come to a decision about the "Cat" picture.

The Bureau will be notified of developments.

K

2 - Bureau  
2 - Los Angeles (94-1180)  
RGD:HMS  
(4)

REC-48

94-1-427-56

15 JUL 7 1964

EX-114

5.1  
56 JUL 16 1964CRIME RESEARCH  
K18

FBI

Date: 9/25/64

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTELAIR MAIL

(Priority)

Mr. Tolson	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Casper	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Evans	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Trotter	✓
Tele. Room	✓
Miss Holmes	✓
Miss Gandy	✓

TO: DIRECTOR, FBI

FROM: SAC, LOS ANGELES (94-1180) P

 RE: "THAT DARNED CAT"  
 PROPOSED WALT DISNEY PRODUCTION  
 RESEARCH (CRIME RECORDS)

Remylet, 8/21/64.

An established source at the Disney Studios advised today that captioned picture is tentatively scheduled to start production on October 5, 1964. Source disclosed that the picture will star HAYLEY MILLS, DOROTHY PROVINE, and DEAN JONES as the FBI Agent. Actor RODDY MAC DOWELL is also said to be under consideration for a possible role, although he has not yet signed a contract. Source did not believe that MAC DOWELL would be cast in the part of an FBI Agent. Moreover, source revealed that the screenplay closely follows the MILDRED and GORDON GORDON book, "Undercover Cat" and depicts the FBI in a most complimentary manner. It is recalled that WALT DISNEY has previously assured SAC WESLEY G. GRAPP and former SAC WILLIAM G. SIMON that he would portray the FBI as a most dignified and efficient organization.

The source at Disney Studios does not have access to a copy of the script for this picture, nor has a copy of the script been submitted to the Motion Picture Production Code Office. It is not unusual for Disney Productions to withhold submission of a script for approval by the Motion Picture Production Code Office until a picture has been completed.

Developments will be followed.

3-Bureau

2-Los Angeles

RGD:ged

(5)

58 OCT 2 1964

Approved: \_\_\_\_\_

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

SEP 28 1964

94-4-4667-57

REC 61  
EX 109

RESEARCH

May 23, 1966

BY LIAISON

Honorable Marvin Watson  
Special Assistant to the President  
The White House  
Washington, D. C.

WALT DISNEY

Dear Mr. Watson:

Mrs. Mildred Stogall has requested a name check on [REDACTED] and 45 other individuals. The central files of the FBI reveal no pertinent derogatory information concerning the following:

[REDACTED]

[REDACTED]

94-4-1627-58  
NOT RECORDED  
MAY 24 1966

The files of the Identification Division of the FBI were also checked and no arrest data was located concerning these individuals.

- 1 - Mr. DeLoach (sent direct) - Enclosures (13)
- 1 - Mr. Gale - Enclosures (13)
- 1 - Mr. Rosen - Enclosures (13)

ENCLOSURE

MAIL ROOM ☐ TELETYPE UNIT ☐

Delivered to Mildred Stogall  
5-23-66

62-5-15560

b7c

May 23, 1966

~~WALT DISNEY~~ - Summary

No investigation has been conducted by the FBI concerning captioned individual, who was born on December 8, 1901, at Chicago, Illinois. However, our files disclose the following information which relates to him.

A flier issued by the Council for Pan-American Democracy advertised that the "night of the Americas" was to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists, who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

Our files contain no additional pertinent information concerning captioned individual.

The fingerprint files of the Identification Division of the FBI contain no arrest data identifiable with captioned individual based upon background information submitted in connection with this name check request.

NOTE: Per request of Mrs. Mildred Stegall, White House Staff.

JHC:nal

94-4-4667-58

MAIL ROOM ☐ TELETYPE UNIT ☐

ENCL. ☒ SURF

Tolson \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Mohr \_\_\_\_\_  
Wick \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

FBI

Date: 10/7/66

Transmit the following in \_\_\_\_\_

(Type in plaintext or code)

Via AIRTEL

AIR MAIL

(Priority)

Mr. Tolson \_\_\_\_\_  
 Mr. DeLoach \_\_\_\_\_  
 Mr. Mohr \_\_\_\_\_  
 Mr. Bishop \_\_\_\_\_  
 Mr. Casper \_\_\_\_\_  
 Mr. Callahan \_\_\_\_\_  
 Mr. Conrad \_\_\_\_\_  
 Mr. Felt \_\_\_\_\_  
 Mr. Gale \_\_\_\_\_  
 Mr. Rosen \_\_\_\_\_  
 Mr. Sullivan \_\_\_\_\_  
 Mr. Tavel \_\_\_\_\_  
 Mr. Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Miss Holmes \_\_\_\_\_  
 Miss Gandy \_\_\_\_\_

TO: DIRECTOR, FBI  
 FROM: SAC, LOS ANGELES (94-1180) (RUC)  
 SUBJECT: "THAT DARN CAT"  
 WALT DISNEY PRODUCTIONS  
 RESEARCH (CRIME RECORDS)

Remylet 1/18/65 concerning release of captioned motion picture by Walt Disney Studios in December, 1965.

Attached are two copies of an article from the "Hollywood Reporter" of 10/4/66 regarding the formation of Meow, Inc. by GORDON and MILDRED GORDON to handle filming and merchandise rights on their new Doubleday novel "Undercover Cat Prowls Again," sequel to "That Darn Cat."

The foregoing is for the information of the Bureau. No inquiry will be conducted UACB.

ENCLOSURE TO BUREAU BY AIRMAIL

REC-15 94-4-4667-59

EX-114

12 OCT 11 1966

3 - Bureau (Encls. 2)  
 1 - Los Angeles

ENCLOSURE

RGD/rb  
 (4)

6 200721-1956

Special Agent in Charge

Sent \_\_\_\_\_ M Per \_\_\_\_\_



(Mount Clipping in Space Below)

### Gordons Set Cat's Meow

Screenwriters and novelists Mildred and Gordon Gordon have set up a corporation, Meow, Inc., to handle the filming and merchandise rights on their latest Doubleday novel, "Undercover Cat Prowls Again," a sequel to the book Walt Disney filmed under the title, "That Darn Cat."

(Indicate page, name of newspaper, city and state.)

1 The Reporter

Hollywood, Calif.

Date: 10/4/66

Edition:

Author:

Editor:

Title: "That Darn Cat"

Character:

or

Classification: LA 94-1180

Submitting Office: Los Angeles

☐ Being Investigated

94-1180-4667-59

ENCLOSURE

URGENT 4.1 PM 12-6.5166 WVV

TO DIRECTOR LwCODE  
FROM LOS ANGELES

TELETYPE UNIT  
DEC 16 1966  
ENCODED MESSAGE

Mr. Tolson	_____
Mr. DeLoach	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Miss Holmes	_____
Miss Gandy	_____

WALT DISNEY, SAC CONTACT, LOS ANGELES DIVISION.

ABOVE-CAPTIONED INDIVIDUAL, WHO IS A FRIEND OF THE DIRECTOR,  
PASSED AWAY EARLIER TODAY FROM COMPLICATIONS OF ~~STAGE~~ ~~STAGE~~ CANCER  
OF THE LUNG. FUNERAL SERVICES ARE INDEFINITE AT THIS TIME.

SUGGEST LETTER OF SYMPATHY BE SENT TO WIDOW, LILLIAN,

*b7c*

AT [REDACTED] CALIFORNIA  
NINE ONE THREE ONE SIX.

END

2- MSE

WA---2)-- CORRECTION ON THE WALT DIS MSG - IT SHOULD BE NR-2 -  
FBI WASH DC  
NW GA

REC-62

94-4-4667-40

18 DEC 21 1966

COPY 111

*Don*

PLAINTEXT

12-15-66

TELEGRAM

URGENT

REC-6

94-11-4667-60  
MRS. WALT DISNEY

555 CLEVELAND DRIVE

LOS ANGELES, CALIFORNIA

CALIFORNIA

b7c

INDEED SORRY TO LEARN OF PASSING OF YOUR HUSBAND AND  
WANT TO EXTEND MY HEARTFELT SYMPATHY. I KNOW WORDS ARE MOST  
INADEQUATE TO EASE YOUR GRIEF, BUT IT IS MY HOPE THAT YOU WILL  
DERIVE CONSOLATION FROM KNOWING THAT HIS OUTSTANDING  
CONTRIBUTIONS WILL BE A LASTING MEMORIAL TO HIM. HIS DEDICATION  
TO THE HIGHEST STANDARDS OF MORAL VALUES AND HIS ACHIEVEMENTS  
WILL ALWAYS STAND AS AN INSPIRATION TO THOSE WHO WERE  
PRIVILEGED TO KNOW HIM.

JOHN EDGAR HOOVER

DEC 15 1966

FBI

1-Los Angeles

NOTE: Mr. Disney was on the Special Correspondents' List on a first-name basis  
and has been deleted on this notification of his death.

DFC:mel (4)

FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE  
COMMUNICATIONS SECTION

DEC 15 1966

WESTERN UNION

Tolson \_\_\_\_\_  
 DeLoach \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Wick \_\_\_\_\_  
 Casper \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 Felt \_\_\_\_\_  
 Gale \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Sullivan \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holmes \_\_\_\_\_  
 Gandy \_\_\_\_\_

ENCLOSURE

INITIALED  
DIRECTOR'S OFFICEMAIL ROOM ☐ TELETYPE UNIT ☐

DeLoach \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Wick \_\_\_\_\_  
 Casper \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 Felt \_\_\_\_\_  
 Gale \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Sullivan \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holmes \_\_\_\_\_  
 Gandy \_\_\_\_\_

UPI-92

(DISNEY)

HOLLYWOOD--WALT DISNEY DIED TODAY AT THE AGE OF 65.

HE DIED ABOUT 9:35 A.M. PST AT ST. JOSEPH'S HOSPITAL IN BURBANK WHERE HE RETURNED FOR A POSTOPERATIVE CHECKUP FOLLOWING A RECENT OPERATION.

DISNEY UNDERWENT SURGERY FOR REMOVAL OF ONE LUNG NOV. 21, AFTER DOCTORS FOUND A TUMOR WHICH HAD CAUSED AN ABSCESS. A DISNEY SPOKESMAN DECLINED TO SAY AT THE TIME WHETHER THE TUMOR WAS MALIGNANT. THE CARTONIST-TURNED-MOVIE MCGUL, AMUSEMENT PARK OPERATOR AND TELEVISION EMCEE WAS ONE OF THE WORLD'S MOST BELOVED AND HONORED FIGURES IN THE 20TH CENTURY.

THE AWARDS, HONORS AND CITATIONS ACCORDED HIM FROM ALL OVER THE GLOBE FILLED 29 TYPEWRITTEN PAGES AND TOTALED ABOUT 700, INCLUDING 29 OSCARS, FOUR EMMYS, THE IRVING THALBERG AWARD, THE PRESIDENTIAL FREEDOM MEDAL AND THE FRENCH LEGION OF HONOR.

SINCE 1937, WHEN HE BROUGHT OUT "SNOW WHITE AND THE SEVEN DWARFS," DISNEY PRODUCED NEARLY 100 FEATURE-LENGTH PICTURES.

12/15--JD123PES

WASHINGTON CAPITAL NEWS SERVICE

ENCLOSURE

94-4-4667-60



WALT DISNEY

## Walt Disney, Moviemaker, Dies at 65

BURBANK, Calif. (AP) — Walt Disney, who built an entertainment empire based on a mouse named Mickey and won a reputation as the movies' most versatile creator, died today. He was 65 ten days ago.

His studio in making the announcement declined to give the cause of death, but Disney underwent surgery last month for removal of part of his left lung, after a lesion was found.

The founder of Disneyland and producer of more than 200 films, ranging from the animated cartoon "Snow White" to the lavish color musical "Mary Poppins," died at St. Joseph Hospital.

He leaves his wife, Lillian, and two married daughters, Mrs. Ron Miller and Mrs. Robert Brown.

### Made Meager Start

Disney was entertainment's most successful practitioner. He made a meager start as an artist with an idea for a comedy cartoon featuring Mickey Mouse.

## DISNEY

Continued From Page A-1  
pleasure and especially laughter to people."

"Young men, he once advised, should 'get into a business they actually can love.'"

### Received Many Honors

Success and honors piled up in production for Disney.

From organizations and governments around the world he received more than 500 awards, including 31 of the Motion Picture Academy's Oscars.

A leading French magazine proposed Disney for the 1964 Nobel Peace Prize. President Lyndon B. Johnson gave him the Presidential Medal of Freedom, the U. S. government's highest decoration for a civilian.

In an industry sometimes seemingly obsessed with sex and brutality, Disney thrived with simple tales about animals, children and Victorian characters.

The titles of his cartoons and their characters evoked fond memories for more than a generation of Disney fans—"The Three Little Pigs," "Donald Duck," "Snow White and the Seven Dwarfs," "Fantasia," "Peter Pan," "The Lady and the Tramp."

### Made 20 Feature Films

Aspects of the Disney empire included:

Some 20 feature films since Walt and his brother Roy opened their cartoon studio in 1923. "Snow White and the Seven Dwarfs," whose characters bore names like Happy, Grumpy, Sleepy and Dopey, was the first animated feature film. An immediate success, it has been released repeatedly.

The rafficking "Mary Poppins" brought Julie Andrews to the screen as a gravity-defying governess and tunelessly gave the language a new word—"supercalifragilisticexpialidocious."

By 1965, more than 1,000 hours of television entertainment, including the weekly "Wonderful World of Color," with grand fatherly Walt as host.

Disneyland, the 160-acre, \$25-million amusement park at

DeLoach \_\_\_\_\_  
Mohr \_\_\_\_\_  
Wick \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

The Washington Post and Times Herald \_\_\_\_\_  
The Washington Daily News \_\_\_\_\_  
The Evening Star 21 x 2.6 \_\_\_\_\_  
New York Herald Tribune \_\_\_\_\_  
New York Journal-American \_\_\_\_\_  
New York Daily News \_\_\_\_\_  
New York Post \_\_\_\_\_  
The New York Times \_\_\_\_\_  
The Baltimore Sun \_\_\_\_\_  
The Worker \_\_\_\_\_  
The New Leader \_\_\_\_\_  
The Wall Street Journal \_\_\_\_\_  
The National Guardian \_\_\_\_\_  
People's World \_\_\_\_\_  
Date 12-15-66

ENCLOSURE

44-411667-60



# Memorandum

TO : DIRECTOR, FBI  
ATTENTION: CRIME RECORDS DIVISION

FROM : SAC, LOS ANGELES (80-294)

SUBJECT: WALT DISNEY  
SAC CONTACT

Re my radiogram 12/15/66.

Private funeral services were conducted 12/16/66, for captioned individual who passed away 12/15/66, at the Little Church of the Flowers, Forest Lawn Cemetery, Glendale, California, with interment at Forest Lawn Cemetery, Hollywood Hills, California.

In view of the foregoing, captioned individual is being deleted as an SAC contact of this office.

- 3 - Bureau
- 1 - Los Angeles

JMC:rg  
(4)

*cc deleted  
or present  
per*

*already deleted  
per 0 to wiff  
94-4-1/667-*

NOT RECORDED  
14 DEC 28 1966

70 JAN 18 1967

*per 1/1/67*

DIRECTOR, FBI

2/7/67

SAC, TAMPA (66-61)

ORLANDO RESIDENT AGENCY  
DISNEY WORLD

Plans have been made by Walt Disney, Inc., with the State of Florida to set up what will be known as "Disney World" in the central part of Florida. This will be just outside of Orlando. It is anticipated that this will be completed within ten years and that the first part, the "Theme Park," will be completed by 1970 or 1971 if the State Legislature passes necessary legislation concerning roads, etc.

Disney World will be built on 43 square miles in Osceola and Orange Counties. It is also anticipated that by the end of its tenth year of operation Disney World will have generated an additional 50,000 fulltime jobs, 25,000 of which will be Disney-oriented and 25,000 will support the population.

As a result of the above, there will definitely be a population explosion in the area covered by the Orlando Resident Agency within the next ten years plus an influx of tourists.

2 Bureau  
1 Tampa  
JFS:EH  
(3)

94-4-4667 -

NOT RECORDED  
165 FEB 13 1967

ORIGINAL FILED IN 66-61

# Memorandum

TO : DIRECTOR, FBI

FROM : *WJG/RE* SAC, LOS ANGELES (94-1180)

SUBJECT: "THAT DARN CAT"  
WALT DISNEY PRODUCTIONS  
RESEARCH (CRIME RECORDS)

DATE: 3/20/68

Enclosed for the Bureau are two copies of an article from Daily "Variety" dated 3/18/68.

Enclosed article indicated that Teleworld, Inc., a New York based firm headed by ROBERT SEIDELMAN, has purchased film rights to the Doubleday novel, "Undercover Cat Frowls Again" by MILDRED and GORDON GORDON. This novel is a sequel to "That Darn Cat" which was a Walt Disney Studio motion picture released in December 1965.

*H.Y. 2/21/68*

For information.

*n*

110

REC-20

*n*  
ENCLOSURE

*16*  
② - Bureau (Encls. 2)  
1 - Los Angeles

RMW/sjl  
(3)

94-4-4667-21

MAR 22 1968

FILE

APR 2 1968

## Another 'Cat' By The Gordons Will Be Filmed

Teleworld Inc., a New York-based firm headed by Robert Seidman, has purchased film rights to the Doubleday novel, "Undercover Cat Frowls Again," by Mildred and Gordon Gordon.

The Gordons' first "Undercover cat" became the Walt Disney film, "That Darn Cat."

The Disney studio cooperated in the deal by clearing certain conflicting rights which enabled the Gordons to sell the sequel. The Gordons will ~~adapt the~~ screenplay.

(Indicate page, name of newspaper, city and state.)  
Page 6.

DAILY "VARIETY"

HOLLYWOOD, CALIF.

Date: 3/18/68

Edition: Monday

Author:

Editor: HCS. H. FRYOR

Title:

Character:

or

Classification:

Submitting Office: LA

☐ Being Investigated

94-4-4667-61  
ENCLOSURE

# Memorandum

TO : DIRECTOR, FBI

DATE: 9/19/68

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: ~~THAT DARN CAT~~  
WALT-DISNEY PRODUCTIONS  
RESEARCH (CRIME RECORDS)

Re Los Angeles letter dated 3/20/68, enclosing an article indicating Teleworld, Inc., had purchased film rights to the novel "Undercover Cat".

Enclosed is an article from the "Daily Variety", 9/17/68, advising that Selmur Productions in association with Teleworld, Inc., plans to film a sequel to WALT DISNEY's motion picture "That Darn Cat". According to the article Teleworld executives, LEON I. MIRELL and ROBERT SEIDELMAN, will serve as executive producers of the film and the GORDONS will do the screen play.

Selmur Productions, with offices at 1313 North Vine Street, North Hollywood, California, is a film producing organization associated with ABC Television. SELIG J. SELIGMAN is president of Selmur Productions.

Los Angeles indices contain no derogatory information identical with MIRELL, SEIDELMAN, or SELIGMAN.

2 - Bureau (Encl. 1)  
2 - Los Angeles  
(1 - 94-513)

WGG/srd  
(4)

ENCLOSURE

EX 106

18 SEP 23 1968

CRIME RESEARCH



## Selmur Sequelizing

### Disney's 'Darn Cat'

Selmur Productions will film a feature, "Undercover Cat," in association with Teleworld Inc., reports proxy Selig J. Seligman of Selmur.

Property, based on novel, "Undercover Cat Prowls Again" by Mildred and Gordon Gordon, recently acquired by Teleworld, is a sequel to the Gordons' first "Undercover Cat" novel which Walt Disney filmed as "That Darn Cat." The Gordons will screenplay.

Leon I. Mirrell and Robert Seideman, pres of Teleworld, will be exec producers of film.

(Indicate page, name of newspaper, city and state.)

1 Daily Variety  
Hollywood, Calif.

Date: 9/17/68  
Edition:  
Author:  
Editor: Thomas M. Pryor  
Title:

Character:  
or  
Classification: LA 94-1180  
Submitting Office: Los Angeles  
☐ Being Investigated

94-4-4667-601

ENCLOSURE

ADVERTISING

2407 Robbie Becklund · Los Angeles 90005 · (213) 286-7429 · Cade: 041984

EXHIBIT C - MCGRAW-HILL  
CHALMERS OF THE 1940s

March 21, 1969

The Honorable J. Edgar Hoover  
Director  
Federal Bureau of Investigation  
9th and Pennsylvania Avenues  
Washington, D. C.

Dear Boss:

You have no idea how pleased I was to learn that you would have time to visit with the Disneys Tuesday, following their meeting with the President at the White House that morning.

You will find Roy Disney, Jr. a delightful chap; and his wife, Patty, is the sister of Pete Dailey, with whom I am associated in business. Meeting you means a great deal to both of them. And from what Roy says, the children will get a bigger thrill from the FBI tour and meeting you than they will from their experiences at the White House.

Kindest personal regards.

Emmett (McGaughey)

32 MAR 25 1968

6 APR 3 1969

APR 3 1969

March 25, 1969

Mr. Roy Disney, Jr.  
Walt Disney Productions  
500 South Buena Vista  
Burbank, California 91503

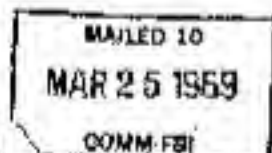
Dear Mr. Disney:

It was certainly a pleasure to see  
your family and you in my office this afternoon.  
As a memento of the occasion, a copy of the photo-  
graph made during your visit, which I thought you  
might like to have, is being sent to you separately.

Sincerely yours,

J. Edgar Hoover

1 - Los Angeles



TBC:nls (5)

MAR 25 1969

3 394

5-1-1969 TELETYPE UNIT

REC-32

19 MAR 26 1969



A Subsidiary of Walt Disney Productions

P. O. BOX 46 • LAKE BUENA VISTA, FLORIDA 32830

April 5, 1976

Dep. A.D.	_____
Dep. A.D. Inv.	_____
Asst. Dir.:	_____
Admin.	_____
Comp. Syst.	_____
Ext. Affs.	_____
Gen. Inv.	_____
Ident.	_____
Inspection	_____
Intell.	_____
Laboratory	_____
Legal Coun.	_____
Plan. & Eval.	_____
Rec. Mgmt.	_____
Spec. Inv.	_____
Training	_____
Telephone Rm.	_____
Director's Sec'y.	_____

Mr. Clarence M. Kelley  
Director  
Federal Bureau of Investigation  
U. S. Department of Justice  
Washington, D. C. 20535

It was indeed a pleasure, Mr. Kelley...

...to have had you and your family here recently.

I am sending you under separate cover a book entitled  
THE ART OF WALT DISNEY. I think you will find it is  
a fitting tribute to the man we discussed while you  
were here.

Kathy and I thoroughly enjoyed being with you, and  
hope the future will hold additional opportunities  
for getting together.

All best wishes in the challenges you face ahead.

Sincerely,

*Bob Matheison*

R. K. Matheison  
Vice President  
Operations

REC-59 44-4667-65

23 JUN 24 1976

~~CORRESPONDENCE~~

sdh

F163  
N30 1976

April 12, 1976

Mr. R. K. Matheison  
Vice President, Operations  
Walt Disney World Co.  
Post Office Box 40  
Lake Buena Vista, Florida 32830

Walt Disney Productions

Dear Mr. Matheison:

Thank you for the inscribed copy of "The Art of Walt Disney." The book is a treasure and will enable us to relive our delightful visit to Disney World over and over again.

My family and I, grandchildren and grown-ups alike, had a wonderful time which we will always remember with great pleasure.

Sincerely,

Clarence Kelley

CMK:fm (3)

REC-59 94-4-4667-66

EX-15

23 JUN 24 1976

SENT FROM	D. O.
TIME	6:10 PM
DATE	4-12-76
BY	ECW

MAIL ROOM ☐ TELETYPE UNIT ☐

56 JUN 30 1976

GPO : 1975 O - 394-00



SUBJECT Walter Elias Disney

FILE NUMBER 9-33728

FBI

Date: 1/14/58

Transmit the following message via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: DIRECTOR, FBI

FROM: SAC, LITTLE ROCK (9-New)

**[REDACTED]** b.7c  
WALTONSNEY - VICTIM  
EXTORTION

Post Office officials, Port Smith, Arkansas, located message of obscene nature and a message of threatening nature in mail drop on January 8, 1958. Message of threatening nature written on reverse side of envelope and addressed to WALT DISNEY, Disney Land, California, postmarked January 2, 1958. Message reads in part, "I'm going to blow you to pieces if you don't quit putting trash into the head of our precious children!"

b.7d  
Assistant United States Attorney, Port Smith, declined prosecution.

As subject identified and prosecution declined, message is not being forwarded to FBI Laboratory, but is being sent to United States Attorney, Port Smith, for possible future reference.

Report follows.

CASPER RECORDED 3

SE 50

33728

JAN 15 1958

b.7c

# FEDERAL BUREAU OF INVESTIGATION

Agency Office <b>LITTLE ROCK</b>	Division or Office <b>LITTLE ROCK</b>	Date <b>1/24/58</b>	Investigative Report <b>1/8, 11/58</b>
Subject <b>WALT DISNEY - VICTIM</b>		Report made by [Redacted] <b>b7c</b>	
Character of Case <b>EXTORTION</b>		[Redacted] <b>4</b>	

**b7c**  
 Post office officials, Fort Smith, Ark., located messages of obscene nature and one message of threatening nature in mail drop on January 8, 1958. Message of threatening nature addressed to WALT DISNEY, Disney Land, California. This message, written on reverse side of envelope, reads in part "I'm going to blow you to pieces if you don't quit putting trash into the heads of our precious children!"

**b7d**  
 [Redacted] AVSA, Fort  
 Smith. Archiving prosecution.

DETAILS:

AT FORT SMITH, ARKANSAS

This investigation was based on information from [Redacted] Superintendent of Mails, and [Redacted] Post Office Inspector, January 8, 1958. They advised

[Redacted]	Do not write in spaces below	[Redacted]
[Redacted]	9-33728	2 RECORD
[Redacted]	10-5-58	E-1
[Redacted]	[Redacted]	[Redacted]

**b7c**  
 28 8

LA 9-558

that the carrier who picks up mail at a drop located near Grand Avenue and 45th Street, brought in four messages on this date. The messages were written on the backs of envelopes and were obvious. Three of the messages contained words of obscure nature, but no threats. One message contained a possible threat. Agent [redacted] stated he and the carriers were endeavoring to trace the source of the messages. b7c

The one message containing a threat was postmarked Fort Smith, Arkansas, 3:00 P.M., January 5, 1956, and bears a three-cent canceled stamp. It is addressed to "WALT DISNEY, Disney Land, California."

The message, written with pencil on the reverse side of the envelope, reads:

"I'm going to kill you to pieces if you don't quit putting black into the hands of our precious children! Give them Jesus Christ or else!!! You damn Jew you!!! Turn to Christ! Kill!" b7c

[redacted]

[redacted]

[redacted] b7c, b7d

[redacted]

LA 9-553

[REDACTED]

[REDACTED]

b.7c  
b.7d

[REDACTED]

[REDACTED]

The above facts were presented to ROBERT E. JOHNSON,  
Attorney, January 11, 1958. Mr. [REDACTED]  
view of the nervous and mental



Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: 1-20-58

FROM : SAC, LITTLE ROCK (9-558)

SUBJECT:

WALT DISNEY - VICTIM  
EXTORTION  
OO: Little Rock

Enclosed is the report of SA [redacted]  
dated 1/20/58 at Little Rock.

ADMINISTRATIVE DATA

A copy of the report is furnished the Los Angeles  
Office for information, as the WALT DISNEY interests are  
located in that area.

As the identity of the subject is known and prose-  
cution declined, the threatening message involved, is not  
being sent to the FBI Laboratory, but is forwarded to the  
United States Attorney at Fort Smith, Arkansas, for reference,  
should another similar communication be received.

REFERENCE

Little Rock airtel to Bureau dated 1/14/58.

- 1 - Bureau (Encl 1)
- 1 - Los Angeles (Info)
- 1 - Little Rock (9-558)

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9-337283

19 JAN 25 1958

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SUBJECT

WALT DISNEY

FILE NUMBER

LOS ANGELES 80-294

CL

# **U.S. Interior Department Kudoses Walt Disney**

Walt Disney over the weekend was named recipient of the U.S. Department of the Interior Conservation Service Award by Interior Secretary Douglas McKay. "Your contribution to the understanding and appreciation of conservation principles through your 'True Life Adventure' series," McKay wrote, in presenting the award to Disney, "has been invaluable to the programs of this Department." Films, according to official, "have advanced the program and ideals of the National Park Service, and this department as a whole has no other single contribution of its kind."

DAILY VARIETY  
FEB. 6, 1956

11  
FEB 13 1956  
b-6

## Office Memorandum • UNITED STATES GOVERNMENT

TO : SAC, Los Angeles

DATE: March 16, 1956

FROM : Director, FBI

SUBJECT: WALT DISNEY  
MOTION PICTURE PRODUCER

The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

*Being advised  
8/26/56. Would  
assist B. in any way  
regarding production of  
B. training series. They have  
some specific ideas re:  
submit to B. later on.  
handle.*

b-6

80-294-4

SEARCHED	INDEXED
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MAR 16 1956	
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## Disneys Honored With Homecoming

Walt and Roy Disney visited their hometown of Marceline, Mo., yesterday for the first time in 50 years. It was an all-out celebration with the dedication of the Walt Disney municipal park followed by the Midwest premiere of Disney's "The Great Escapistive Chase" in the Marceline Theatre.

The Hollywood Reporter  
July 5, 1956

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80-294-5



Index

# Kirk Douglas Sues, Sex Disney Railroaded Him Into Vidpix for Free

A test case of far-reaching importance in establishing the right of privacy of stellar performers

was launched by Kirk Douglas yesterday in a \$415,000 lawsuit against Walt Disney and others concerned with the "Disneyland" ABC-TV program. Simultaneously, Douglas asked for and received the support of Screen Actors Guild in the precedential litigation.

Douglas' suit, filed in Superior Court, charged that he had been "enticed" to Disney's home, ostensibly on a social visit, and that while there the producers had taken pictures of Douglas and his children riding on a miniature train. These films subsequently were used on the "Disneyland" program, the complaint alleged, without the actor's knowledge or consent and without compensation. When Douglas complained, the suit added, the defendants agreed to refrain from using the footage again. This promise was broken, Douglas charged, and the film was shown a second time.

Actor asked \$280,000 compensatory damages for invasion of privacy, \$100,000 punitive damages and \$15,000 as reasonable value of his services. However, Douglas declared, any monies derived from the litigation will be turned over to Motion Picture Relief Fund since he is seeking only to curb the practice and establish the right of a performer to privacy when he wants it.

In seeking SAG support, Douglas pointed out that if a producer is allowed to use footage "filmed under less than professional circumstances," a performer may be shown in an undattering light in addition to being in the position of working for nothing. These "free" performances, he added, lessen a performer's "desirability to producers willing to pay." Douglas asked that SAG appoint a committee to study the problem.

SAG promptly termed the Disney action "reprehensible" and pledged Douglas its full support in the action. National exec secretary John L. Dales commented that it is "inexcusable to photograph any actor at a private gathering and to use such motion picture films commercially without the actor's consent."

Complaint, filed by Rosenthal and Norton, added that Disney issued the invitation "well knowing that plaintiff would never have accepted it were for the purpose of picture making or other commercial purposes."

SEARCHED INDEXED  
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DAILY VARIETY  
August 2, 1956

80-544-6

### Walt Disney Wins Top Italian Award

Italy's top motion picture honor, the David di Donatello Award, for highest excellence in film production, has been presented to Walt Disney for his animated fantasy, "Lady and the Tramp." The gold statuette, worth \$2000, is a reproduction of the life-size statue made by Donatello representing David after his struggle with Goliath. "Lady and the Tramp" was proclaimed "the greatest technical and artistic work" of all foreign films by Italy's Producers Assn., International Quilma Club and Open Gate Club.

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The Hollywood Reporter  
Oct. 1, 1956

80-244-7

### Disney's Italo Award

Walt Disney yesterday received Italy's "David Di Donatello" award for "highest excellence in motion picture production." Cited was producer's "Lady and the Tramp."

Dr. Massimo Castelli D'Aragona, Italian Consul in L.A., made presentation of award, gold statuette reproduction of Donatello's statue of David.

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DAILY VARIETY  
OCT. 1, 1954

80-294-8

# Walt Disney Wins 5th SPG Milestone Award

Screen Producers Guild has unanimously voted Walt Disney as recipient of this year's Annual Milestone Award for historical contributions to the American motion picture, SPG presy Samuel G. Engel disclosed last night.

Presentation will be made Feb. 2, 1957, at awards banquet held at Beverly Hilton Hotel. Event will be attended by Guild membership, industry leaders, stars and civic dignitaries.

In reporting Disney's selection, Engel stated: "Few showmen in the history of our industry have made creative individuality the key to boxoffice success. Walt Disney has sparked the imaginations and lightened the hearts of people throughout the world."

SPG started its Milestone Awards in 1951. Previous winners included Jesse L. Lasky, Louis B. Mayer, Darryl F. Zanuck and Cecil B. DeMille.

80-294-710

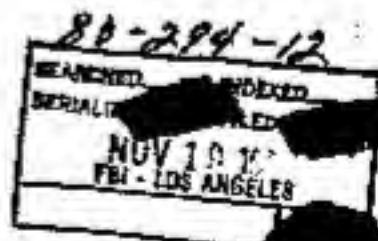
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DAILY VARIETY  
Oct. 25, 1956

80-294-710

**Germany Honors Disney**  
Walt Disney has been awarded the Officer's Cross of the Order of Merit of the Federal Republic of Germany. The presentation was made as an acknowledgment by the German people of Disney's contribution to the strengthening of cultural ties between our two countries.



*THE HOLLYWOOD REPORTER*  
Nov. 5, 1956



Auto Men Honor Disney  
Washington.—Walt Disney is being honored at a luncheon today by the American Automobile Assn. with a citation for his contribution to traffic safety through his special cartoon films.

THE Hollywood Reporter  
Nov. 1, 1956

80-294-12

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 sold to ...  
 the ...

SLASH
SLASH
SLASH

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DAILY VARIETY  
 NOV. 13, 1956

80-294-14

## Television Hollywood's 'Blessing in Disguise', Walt Disney Tells SFG

The man described by Cecil B. DeMille as "Hollywood's poet of celluloid" was honored last night by his fellows who turn out films for the world's screens and paid their highest homage.

Walt Disney, receiving the Screen Producers Guild's highest honor at SFG's fifth annual Milestone Award banquet before a black-tie and decollete audience jammed into the Bevilton Hotel's grand ballroom, accepted with all the humility and simplicity which have made his pictures great down

through the years. At the same time, he used the opportunity to get some remarks about Hollywood—particularly in the realm of television—off his chest.

First, though, he pointed out the "magic power" that is at every producer's disposal—the power of selling.

"I've always found it a beautiful thing to watch when someone like Mr. DeMille or Mr. Goldwyn finishes a picture," he told the assemblage.

"They know they're just half-way through the job. Then they roll up their sleeves and start in to sell the product they just made. They put as much imagination in the selling of a picture as they did in the creation of it."

Turning to television as a selling medium, Disney said it descended upon Hollywood in what is loosely known as "a blessing in disguise." First off, he stressed, "we went into shock, or the 'let's get a stick and chase it under the porch' plan. Then came the beat-down, or 'if we can't lick 'em, let's join 'em'."

## 'Common Sense' Good

"Now at last," he said, "I think we're coming into a period where both the picture and tv industries can view each other with relative calm and find some methods of common benefit."

If 1955 was a crucial year for the film industry, it was also a year of crisis for tv, producer said. "During this time, television admittedly turned to Hollywood, not only for old movies but for more production techniques, creative talent and a good hard look at something we laughingly call 'novelty'."

"Having done this for us, I think we should be equally gracious and see what we can swipe from them in return. Forcense, like it or not, I think there's much I've learned from television."

First, instead of talking about it, he has given immediate opportunity to young directors, writers and players. They believe in new ideas. They take chances, and if they fall on their faces, they fall forward. Television has opened doors to a new wealth of story and entertainment material.

Lauds Brother Roy  
"Television has done many jobs for us we have not been able to do for ourselves," he asserted. "From the sheer bulk of material pushed through the tv tube daily, it has dulled the sense of people to ordinary entertainment values. Under this pressure, it is forging a new selective audience, with a special capacity for quality entertainment."

During his speech, Disney introduced Joe Rosenberg, former Bank of America official, whom he called his "personal fairy godfather" for having helped him in such a time. He also introduced his wife, family, brother Roy.

"In my career it helps to have some kind of genius," he explained. "I've got it—but it helps."

Variety  
2/18/57

80-294-1516

SEARCHED	INDEXED
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80-294-1516

## Eisenhower Lauds Disney, Recipient Of Milestone Award

Walt Disney was presented with the fifth annual Milestone Award of the Screen Producers Guild at last night's Milestone Banquet in the Beverly Hilton Hotel, with leaders of government, science, education, music, art and literature joining the film industry in paying tribute to his creative contributions to those fields.

SPG President Samuel G. Engst read a message from President Eisenhower to Disney lauding him for his "Contribution to the pleasure and understanding of the world community" and "Confer as a creator of folklore," adding, "your sympathetic attitude toward life has helped our children develop a clean and cheerful view of humanity, with all its frailties and possibilities for good."

A message to Disney from Lewis L. Strauss, Chairman of the Atomic Energy Commission, praised his genius in contributing to wider understanding of science through production of "Our Friend the Atom." Vice-President Nixon spoke via a taped recording.

Lowell Thomas was sponsor and introduced speakers Gen. Omar Bradley, Dr. Frank Buxter, then read a message from Leopold Stokowski and a taped recording by Grandma Moses. Thomas introduced a tape recording by Cecil B. DeMille, last year's recipient now in New York, who delegated Yul Brynner to make the formal presentation.

In accepting the wreath of honor, Disney interposed his speech with pertinent and humorous remarks. He stressed that a completed picture needed the magic power of selling with the same imagination as in the production phase. "In our studio opera house," he stated, "we try to use every weapon in the sales arsenal—newspapers, trade papers, TV, magazines, music, merchandise, posters, balloons, excursions, anything."

Observing that the film industry initially opposed cooperation with television, he said, "Now at last, I think we're coming into a period where both the picture and TV industries can view each other with relative calm and find some methods of common benefit."

Disney praised the team spirit of his staff, many with him for 25 years, and introduced his brother Roy who "runs the company, the whole works, at home and abroad."

Following the speech, Thomas introduced Gene Kelly, who led out and introduced to Disney 50 small children dressed in costumes of their native countries, who sang the producer's theme song. The Disney family also was introduced.

*Hollywood Reporter*  
2-18/57

20-294-44-17

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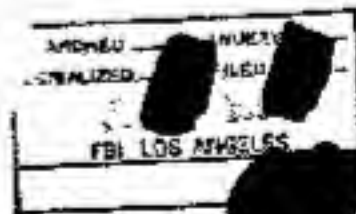
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80-294-17

**Walt Disney Now Owns  
65 Percent of Park**

Walt Disney Productions has bought out all minority interests in Disneyland with exception of holdings of AB-PT, Inc. The Disney company now owns 65 percent of Disneyland and will include its share of operations on its books for the coming year.

*The Hollywood Reporter*  
*June 20, 1957*  
*Page 14, col 3*



66

80-294-15



## Book Review

### THE STORY OF WALT DISNEY (Holt; \$17.95; \$12.95)

Walt Disney's daughter — who should know — has painted a faithful and often absorbing blow-by-blow picture of her father in this intimate blog of the man who developed film animation to the high degree of perfection it occupies today. Working with (as told to) Pete Martin, who previously authored blogs on Bob Hope and Bing Crosby, she has come up with a pretty human portrait which reveals Disney probably has had more ups and downs — particularly downs — than the majority of big-time producers, frequently didn't know where his next cent — even after he became a name — was coming from and is a man of fierce loyalties.

Book gives an even keener insight than the majority of life stories, due to writer's close relationship and on-the-spot observation through the years when Disney and his brother, Roy, were going through some of their greatest trials. Frequent mention is made of the elder brother, prexy of the Disney firm and partnered with Walt since latter's arrival in Hollywood in 1923, and who always has exerted a beneficial influence over the film-maker. Carrying almost a Horatio Alger theme, topic is a straightforward account of one man's rise to success through a succession of heartrending disappointments and hardships.

When Disney first landed in Hollywood from Kansas City, where he was engaged in commercial and novelty screen cartoon production, he had no idea of continuing with a pencil. . . . What he wanted was to become a director, thinking that the ultimate already had been reached in cartooning by such producers as Paul Terry. In Kansas City, where as a boy, too, he had had a paper route prior to going to France with the Red Cross during World War I, he had devised his own system of animation. This, now, was to prove the springboard for his cartoon career when, after finding no director jobs available, he turned again to his pencil for earning money. Alexander Pantages, operator of the Pantages vaude circuit, gave him his first chance via a series of animated jokes for the screen.

Through a literal labyrinth of hurdles, story traces Disney's rise through financial difficulties, raids on his art staff, business deal-breakers, etc. How he created his various cartoon characters, as well as meeting the challenge of talking pictures, sound and color are also described. It is a complete, readable portrait of Disney down to the present and his entry into television and realization of his dream, Disneyland. What.

"Daily Variety"

NOV 23 1957

Page 4 col 2

80-294-18

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Walt Disney has \$25 million now socked in Disneyland, adds another two millions this year. He will also make four features and is looking for more stories. His newest all-cartoon feature, "101 Dalmatians," will be two years in the making.

"Daily Variety"

PR 8 1958

pg 2 col 2+3

80-294-20

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APR 21 1958	

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294  
LA 80-294  
2340 West Sixth Street  
Los Angeles 17, California

March 25, 1960

Mr. Walt Disney  
Chairman of the Board  
Walt Disney Productions, Inc.  
500 South Buena Vista Avenue  
Burbank, California

Dear Mr. Disney,

I am enclosing a copy of the March 1960 issue of THE INVESTIGATOR, a monthly magazine published for our employees. Inasmuch as this issue features an article on pages 19 and 20 concerning Disneyland, I thought that the enclosed would be of interest to you.

I am looking forward to meeting you personally in the near future.

My best personal regards are extended to you.

Sincerely yours,

A  
William G. Simon  
Special Agent in Charge

Enclosure  
b-6

b-6  
80-294-21

1340 West Sixth Street  
Los Angeles 17, California  
June 17, 1960

Mr. Walt Disney  
Chairman of the Board  
Walt Disney Productions  
Disney Studios  
600 Buena Vista Boulevard  
Burbank, California

Dear Mr. Disney:

Mr. Walter Trohan, an outstanding and able analyst of national affairs, has written an article entitled "The FBI: Genesis of Crime-Filled Fifties--A Story of Diligence, Cooperation", which was printed in the Congressional Record on Thursday, April 14, 1960.

I am enclosing a copy of this article, and trust that you will find it interesting and informative.

While I have not yet had the opportunity of meeting you personally, I am looking forward to doing so in the near future.

Sincerely yours,

W.G. SIMON  
Special Agent in Charge

Enclosure: 1

1 - Addressee  
1 - Los Angeles (80-294)

6-6

6-6

80-294-22



PARSONS, DISNEY, McHUGH, FREEMAN

## Legion Honors Show Greats

Four of the entertainment industry's most prominent personalities were honored Tuesday night at the annual American Legion Court of Honor in the Beverly Hilton Hotel.

The Legion's highest honor—the Mercury Award—went to film producer Walt Disney who has contributed to the American Way of Life for nearly 40 years.

Louella Parsons, Hearst Newspapers motion picture editor, songwriter Jimmy McHugh, and Y. Frank Freeman, vice president of Paramount Pictures Corp., were awarded citations for their patriotic contributions to the United States.

The presentations were made by Martin B. McKeenly of Newburgh, N. Y., national commander of the American Legion, before some 200 persons at the banquet.

The Mercury Award, established in 1938 and never before given an individual, was presented in the form of a gold trophy mounted on an

It was given Disney, the "father" of Mickey Mouse and Donald Duck "in recognition of the development of new art forms which have been used to dramatize for old and young alike the unique heritage of America."

Miss Parsons received a golden plaque, acknowledging her as the author, editor and chronicler of events in the "Land of Make Believe."

The inscription reads:

"The American Legion salutes Louella Parsons, tireless worker for the members of the Armed Forces and the Veterans of War—helper at hospitals and all activities close to the heart of America."

McHugh's testimonial, similarly engraved on gold, was

in recognition of the songwriter's numerous charitable activities and "the effect his specially written songs had on the sale of defense bonds during World War II."

McKeenly told the audience that in one night at a Beverly Hills hotel McHugh sold \$28,000,000 worth of bonds.

Freeman, former president and board chairman of the Association of Motion Picture Producers, was presented an illuminated scroll, describing his tenure in the film industry as:

"Sustaining and exalting American ideals with force and vigor, sternly opposing any movement which seeks to compromise or diminish the principles upon which America was founded; providing leadership in the important field of the communication arts and winning the admiration of all patriotic Americans."

McKeenly said the awards were voted by the Legion's national executive committee.

LOS ANGELES EXAMINER  
DATE 9-21-60

LOS ANGELES, CALIF.  
EDITOR *Warden Weaver*  
LOS ANGELES FIELD DIVISION

*Walt Disney file*

80-294-23

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HONOREES DISPLAY AWARDS AFTER THE PRESENTATIONS BY MARTIN MCKNEALLY

From left are McKneally, Jimmy McHugh, Lovella Parsons, Walt Disney, X, Frank Freeman.

b-6  
0

DIRECTOR, FBI

October 11, 1960

SAC, LOS ANGELES (80-294)

WALT DISNEY  
SAC CONTACT

It is requested that the Director autograph a copy of "Masters of Deceit" to the above-captioned SAC contact.

As the Bureau knows, this individual is Chairman of the Board, Walt Disney Productions, Disney Studios, 600 Buena Vista Boulevard, Burbank, California, and a valued contact of this office.

3 - Bureau  
2 - Los Angeles (80-294)  
[redacted] b-6

[redacted] b-6  
80-294-24 b-6

DIRECTOR, FBI

1/25/61

SAC, LOS ANGELES (65-1846)

CHILD MOLESTER PROGRAM

For the information of the Bureau, I met with WALT DISNEY, Head of Walt Disney Studios and an SAC contact, on 1/19/61, and the conversation drifted into the kidnap rape murder of Rose Marie Riddle, six-year-old child who was kidnaped from a labor camp near Shafter, Calif. on 1/12/61.

I mentioned to Mr. DISNEY the program which the Director started several years ago involving the distribution of child molester posters, so that schoolchildren would be impressed with appropriate precautionary measures should they be approached by strangers.

Mr. DISNEY stated he thought this was a very fine program, and then began to express himself along lines that he felt that a nonprofit film of a type made by DISNEY utilizing some of the animal characters which he has made famous could be very effective in the education of children of tender years against child molesters.

Mr. DISNEY, who is an "idea" man, became so interested in this thought that he called in one of his associates, [redacted] who is one of his research specialists. b-6

They then discussed the possibility of putting out a series of three films in order to reach various age groups, and Mr. DISNEY instructed [redacted] to initiate research. b-6

Mr. DISNEY stated that he felt that some participation by the Director, even a thirty second commentary, concerning this serious problem, would be highly effective and would be the difference in making this film out of the ordinary.

He reiterated that there would have to be nonprofit financing of such a project, possibly by some group of civic leaders. He then mentioned that [redacted] b-6

3 - Bureau  
2 - Los Angeles (1 - 80-294)(Disney)

(4)

b-6

b-6

80-294-25



[REDACTED] who is well known to the Director, would be a logical person to spearhead such a drive. b-6

No commitments of any kind were made to Mr. DISNEY, and he in fact did not make any request at this time. He stated he would like to have some research done on the proposed project, and that if it appeared feasible, then he would like to ask Mr. HOOVER's participation in this program.

It has come to my attention that [REDACTED] has, in fact, commenced his research and that he is starting out along lines of determining the principal age groups which have been the target of child molesters. b-6

As the Bureau knows, WALT DISNEY enjoys one of the finest reputations in the motion picture industry, and his studio is well established as being operated along the highest principles.

The Bureau will be kept advised of any further developments, and the above is submitted for information.

DIRECTOR, FBI

2/14/61

SAC, LOS ANGELES (66-1046)

CHILD MOLESTER PROGRAM

Re: 1/25/61

[redacted] advised on 2/10/61 that WALT DISNEY had contacted him and had discussed the proposed cartoon on child molesting. DISNEY told [redacted] that he had secured the idea as the result of a conversation with me when I explained the Director's program in distributing child molester posters. b-6

[redacted] advised that he and DISNEY are going to have a meeting within the next week to determine ways and means of raising funds for such a cartoon on a nonprofit basis. b-6

The Bureau will be kept advised.

2 - Bureau

1 - Los Angeles (66-1046) (Disney)

80-194-26



## NEW PACT UPS DISNEY TO \$3,500 WKLY.

Walt Disney's new seven-year pact as exec producer and general supervisor of Disneyland will be voted upon by Disney stockholders' May 16 meeting in Burbank.

According to proxies sent stockholders yesterday, new deal has already been approved by Bank of America, National Trust & Savings Assn., and Prudential Insurance Co. of America, from whom Disney company has made substantial loans.

Under terms of new agreement dated Jan. 1, 1961, Walt Disney will receive \$3,500 a week, increase of \$400 weekly, and \$1,000 each week in deferred payments to him or his family (on death) for period of one and a half times length of his services.

Payments, according to proxy, represents increase of \$25,000 annually. The deferred payments will begin with expiration of seven-year deal, or extension thereof, but not later than Jan. 1, 1971.

Disney also is to be available for consultation during deferred pay period.

Holders also will vote on an amendment to existing contract of WED (Walter E. Disney Enterprises) to render architectural and designing services to Disneyland to Oct. 3, 1965.

Disneyland will pay WED \$1,500 a week and further fees, the sum equal to 20% of payroll costs of any personnel of Disneyland.

Patents and copyrights by either parties shall be jointly owned and costs to be borne between them.

During fiscal year ended Oct. 1, 1960, Disneyland paid WED Enterprises \$181,000 for services. Under new amendments, effective Feb. 17, 1961, profit would have been approximately \$65,000, before taxes, which is more in line with basis of fees charged by other architectural and designing firms.

10% Of 'Moon Plot'  
Disney's contract dated April 8, 1960, called for \$2,000 weekly plus expenses; also 25% option in feature films (five) which he must advise before production starts. He is to contribute in proportion of interest acquired in such film(s). He recently acquired 10% in "Moon Plot."

Disney's old pact expired Dec. 31, 1959, and was extended a year.

Anderson's Pay \$90  
For the fiscal year ended Oct. 1, 1960, Disney received \$155,000; William H. Anderson, vicepres in charge of studio operations and director, \$80,000; Roy O. Disney, president and director, \$52,000; E. Cardon Walker, vicepres in charge of advertising and sales director, \$52,000; Günther E. Lessing, vice-chairman of board, vicepres, general counsel and director, \$51,500.

During same year, WED was paid \$108,886. Gross income of the company in respect of which such royalties were paid amounted to \$7,211,161. WED made rental payments to Disneyland of \$164,771 on small gauge railroad, and \$167,000 on operation of monorail system.

80-294-27

b-6

"Daily Variety"

APR 14 1961

Logbook 4

## New Contract For Walt Disney Calls For Boost In Pay

New employment contract with Walt Disney, to be voted on by stockholders at the special meeting called for May 16 at the Disney studio, calls for a hike in Disney's weekly pay from the present \$3000 to \$3500, according to the proxy statement mailed to stockholders yesterday. Shareholders also will be asked to ratify the recent merger of wholly-owned subsidiary Disneyland.

(Continued on Page A)

(Continued from Page 1)  
into the parent company. In the fiscal year ended last Oct. 1, Disneyland earned net profit of \$1,600,789.

Proxy statement also discloses that under his old contract Disney was given an option to buy an undivided ownership interest of up to 25% in any motion picture (except cartoons and the "True Life Adventures" and "People and Places" series) produced by the company, such option being exercisable prior to start of a picture and requiring him to contribute to the cost of the production, but to date Disney has not exercised such option except for a recent 10% interest in the film tentatively titled "Moon Pilot."

The pay boost asked by Disney is to compensate for services in connection with Disneyland which Disney's WPD Enterprises has been servicing at less than cost for several years.

Proxy statement also shows that William H. Anderson, v-p in charge of Disney studio operations, is paid \$89,000 a year; Roy O. Disney, president, \$52,000; E. Cardon Walker, v-p, \$52,000; and Gunther R. Lessing, general counsel, vice-chairman, \$37,500.

*Walt Disney Productions*

"The Hollywood Reporter"

APR 19 1961

*Don't call it*

80-294-28

b-6

**Appoints  
Disney, Murphy**  
General Dwight D. Eisenhower has named two prominent Los Angeles men, Walt Disney and UCLA Chancellor Franklin Murphy, to the executive committee of the People-to-People program. Gen. Eisenhower's appointment as chairman of the program was announced earlier in the week by President Kennedy.

*Walt Disney  
80-2943*

X [REDACTED]

b.6

Los Angeles Herald-Express

Date 11-14-61

Los Angeles Division

Editor: HERBERT H. KRAUCH

RE: PEOPLE-TO-PEOPLE PROGRAM

LA File \_\_\_\_\_

Bufile \_\_\_\_\_

*cc Bureau  
11/14/61*

[REDACTED] b.6

80-294-29

[REDACTED] b.6

SAE  
ASAC ~~SAE~~

... to be in the person of my brother. Roy runs the company, the whole works, at home and abroad. . . he has a talent for self-effacement which isn't going to do him a bit of good right at this moment."

DeMille, himself out on the road doing what Disney admired, selling his latest picture, was unable to be present for the actual presentation of the SPC Award, made for him by Yul Brynner. In a tape recording, however, last year's winner called Disney "the man who has brought more sheer joy and happiness to more children of all ages than any other single story-teller who has ever lived."

#### On Wires Congratulations

Wired congratulations to Disney were read by Samuel G. Engel, SPC proxy, from President Eisenhower, Vice President Nixon and others. The Chief Executive paid following tribute:

"Your genius as a creator of folklore has long been recognized by leaders in every field of human endeavor, including that most discerning body of critics, the children of this land and all lands."

"As an artist your work has helped reveal our country to the world, and the world to all of us. As a man, your sympathetic attitude toward life has helped our children develop a clean and cheerful view of humanity, with all its frailties and possibilities for good."

Lowell Thomas touched event, and Gen. Omar Bradley, one of the speakers, lauded Disney's contributions to Armed Services' morale. Perle Mesta then cheered: "It takes a gentle spirit to create a character like Mickey Mouse, who is so well known everywhere in the world."

Tribute also was paid Disney in a message from Lewis L. Strauss, chairman of Atomic Energy Commission, for his "great contribution to wider understanding of how man's inventiveness can serve the cause of peaceful progress and enrich the lives of people everywhere," and Dr. Frank B. Rowley, speaker of producers' "valuable con-

tributions" in both these fields. Leopold Stokowski messaged: "Walt Disney is a rare creative personality." Grandma Moses sent greetings to Disney via a recording.

When guests entered the ballroom after cocktails they found seated in the 20 chairs on the dais figures of the most famous of Disney's characters, all in boxes, with Mickey Mouse occupying Disney's chair. As a closer, 20 small children from as many foreign countries greeted Disney with the name of Mickey Mouse in their native tongues. Gene Kelly led them in singing Disney's theme song, "When You Wish Upon a Star," which Pat Boone sang as climax to evening.

Eddie Fisher opened ceremonies with "Star-Spangled Banner" and invocation was delivered by Lt. Thomas E. Moya, chaplain of Mine Force Pacific Fleet, U.S. Navy. On the dais with Disney were Thomas, Engel, Lt. Moya, Fisher, Debbie Reynolds, Brynner, Eddy, Gen. Bradley, Miss Mesta, Baxter Rosenberg.

SUBJECT

WALTER ELIAS DISNEY

FILE NUMBER

HQ 94-4-4667

HQ. 94-4-4667

HQ. 9-33728

LA. 80-294



October 4, 1940

LEW:LCB

MEMORANDUM FOR MR. TOLSON

Courtney Ryley Cooper's fingerprints are being taken out of the Exhibit Room. It is suggested that Walt Disney's be inserted in their place. Likewise Cooper's name is being removed from all booklets, etc.

Respectfully,

L. B. Nichols

RECORDED & INDEXED

N 94-4-4667-1

FEDERAL BUREAU OF INVESTIGATION
OCT 4 1940
U. S. DEPT. OF JUSTICE

FILED

ORIGINAL FILED IN

NOV 10 1940

## Walt Disney Strolls Two Days Unrecognized in Washington



**THE GOLDEN EGG**—Walt Disney, the creator of Donald Duck and other favorites, poses with the quack-quack hero

Everybody knows Donald Duck but his owner, being more self-effacing, walked Washington's streets for two days unrecognized. Without fanfare of fairyland trumpets or the need for Donald to run interferences against Washington's fast-biting kind of newspaper editors, Walt Disney came here Friday "simply to see the sights" and left last night thinking whimsically on Uncle Remus.

Apparently he was unbothered by crowds, which might have wanted to see the creator of Donald and the country of the world's greatest metaphors set to music. He said he was half of Washington's sights before time for leaving. He is more swinging than Donald.

Said by his friends: "To live and drive in the world of money he has created." Disney was anxious to hear what the Nation's Capital had to say.

Thinking about or treating a matter  
at the war

Donald Duck won't go quacking off to camp, Mickey won't capture 10 of the seven single-banded vud Saw White won't be a war horse while the Seven Death hunt away the bleeding wounded.

Disney said he wasn't as bitter at this point. "Don't think it wise to plant his death as specific characters in my era. He talks of them raptly about himself."

Serials he is concerned with "some real American subjects," capturing troubled daughter first wives, Violet Brown. Disney comes here from Africa and the Star's rural precinct where he tried to learn how Americans really talk and how the Money talks are standing up any. There will be more on the silver screen about this later.

94-4-4667-A  
c

## Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI Att'n: Training and Inspection DATA December 16, 1954  
Division

FROM : SAC, Los Angeles (66-new)

SUBJECT: WALT DISNEY  
SAC CONTACT  
LOS ANGELES FIELD DIVISION

Re SAC Letter 54-54 dated 10/7/54.

POSITION OF CONTACTDate 1-12-55  
Approved by Bureau as SAC Contact

Mr. WALT DISNEY is the Vice-President in charge of production and the founder of Walt Disney Productions, Inc., 2400 West Alameda Street, Burbank, California. Mr. DISNEY is extremely prominent in the motion picture industry and his company is the foremost organization in the production of cartoons.

SERVICES CONTACT CAN PERFORM

b-7d [REDACTED]

Mr. DISNEY has recently established a business association with the American Broadcasting Company - Paramount Theaters, Inc., for the production of a series of television shows, which for the most part are scheduled to be filmed at Disneyland, a multimillion dollar amusement park being established under Mr. DISNEY's direction in the vicinity of Anaheim, California. Mr. DISNEY has volunteered representatives of this office complete access to the facilities of Disneyland for use in connection with official matters and for recreational purposes.

PAST RELATIONS WITH LOS ANGELES OFFICE

JPM:gnw

RECORDED

DEC 21 1954

RE: WALT DISNEY

BACKGROUND

WALT DISNEY was born in Chicago, Illinois, on December 5, 1901. He received his elementary and high school education in the schools of that city and became a commercial artist in 1919. Between 1919 and 1922 he produced a number of cartoons and in 1928 created Mickey Mouse, his most famous cartoon.

Mr. DISNEY has been associated with his brother, ROY O. DISNEY, in the management and operation of the Walt Disney Productions since the establishment of the company by the brothers in the early 1930's. Mr. DISNEY resides with his wife and family in the Holmby Hills section of Los Angeles.

DEROGATORY INFORMATION

No derogatory information concerning this individual appears in the files of this office.

SAC RECOMMENDATION

Because of Mr. DISNEY's position as the foremost producer of cartoon films in the motion picture industry and his prominence and wide acquaintanceship in film production matters, it is believed that he can be of valuable assistance to this office and therefore it is my recommendation that he be approved as an SAC contact.



# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: January 20, 1956

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS  
MICKEY MOUSE NEWSREEL UNIT  
MICKEY MOUSE CLUB  
AMERICAN BROADCASTING COMPANY

Walt Disney

Tolson \_\_\_\_\_  
 Boardman \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Parsons \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Tamm \_\_\_\_\_  
 Nease \_\_\_\_\_  
 Winterrowd \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holloman \_\_\_\_\_  
 Gandy \_\_\_\_\_

On January 18, Mr. Jerry ~~A. Jones~~, local representative for Walt Disney Productions, 1915 New Jersey Avenue, Northwest, phone METropolitan 8-1632, home phone JACKson 2-2023, came to the Bureau unannounced and took a regular tour. He was very much impressed with the tour and returned on January 19, 1956, to determine if it would be possible for him to take motion pictures for the television show, Mickey Mouse Club.

He presented his plan to Agent Kemper. He said that Walt Disney Productions sponsors a television show over the American Broadcasting Company between 5:00 and 6:00 P. M. for children. The program has an audience of 20,000,000.

He said that the show is broken down into four parts.

1. Mickey Mouse Newsreel
2. Young Stars of Hollywood Who Dance and Sing
3. Careers Under Title "What I Want To Be"
4. A Walt Disney Cartoon

He said that the show gets meticulous screening and that they do not put anything on which would in any way be offensive to either parents or children. He said, for example, they will not even show anyone hunting or any form of brutality.

He said that he would like to take a group of children, if possible, the children of Special Agents, and have two short scenes which would run about two minutes on the Mickey Mouse newsreel. He would like the first scene to be done on the range which would show the Agent shooting at a bull's-eye target and would be based on the fact that the FBI Agent is a great marksman and would be something which the children would look up to. In the second scene he would like to show how fingerprints are taken with the children watching and then a short showing of the fingerprint file. He does not want to emphasize the criminal side of fingerprints but would merely like to point out how many fingerprints we have and show how they serve a humanitarian purpose.

The entire film would be shot without sound and would run about 300 feet. He said that after the film was shot the narration would be dubbed in and he would want us to check the narration beforehand.

Enclosure

ECK:grs

(2) 63 FEB 24 1956 EX-118

RECORDED - 4

INDEXED - 4

64-4-4667-2X

64-4-4667-2X

64-4-4667-2X

64-4-4667-2X



Mr. Nichols

January 20, 1956

In regard to sponsors Mr. Sims said that the sponsorship is multiple and the attached list shows the various sponsors. These sponsors, of course, are aimed at children. Include dog food, cereals, canned milk, candy bars and popcorn.

A check of our files fails to show any information on Sims, and Walt Disney, who is founder of Disney Productions of Burbank, California, is an approved SAC contact in the Los Angeles Office. He has been most helpful. (94-4-4667-2)

RECOMMENDATION:

In view of the tremendous audience and the fact that this would require very little work on our part, it is recommended that we call Sims and tell him that we will be glad to cooperate in his venture.

I don't think  
we should

I agree  
1-24

OK.  
J.

ADDENDUM/ECK:grs/1-27-56

On 1/26/56 Kemper called Sims and told him we would be unable to help him. He was extremely sorry and said perhaps he would call us at some later date to know if we could help him. Kemper told him to feel free to do so.

*eck*

TRUE COPY

Mickey Mouse  
Newsreel Unit

Dash Dog Food  
Franks.....  
Ipana toothpaste.....  
Catsup.....  
Frozen soup  
hot soup  
Franco-American Prdts.....  
Pork and Beans.....  
Carnation Milk.....  
Coca-Cola.....  
Wheaties  
Cheerios  
Cake Mixes  
Jats  
Trix.....  
Johnson's wax  
Lettuce.....  
Mars candy.....  
Mattel Inc.....  
Miles Laboratories.....  
Mortons' Salt...  
SOS Co.  
TV Time Popcorn.....  
Vick Chemical Co.....  
Welch Grape Juice. Co..  
  
Monday.. Coca-Cola  
  
Tuesday...  
  
Wednesday... Vicks and General Mills  
  
Thursday...  
  
Friday... Lettuce Inc. and Morton's Salt.

ENCLOSURE

94-4-4667-2X

33261-112

*Walt Disney* 24043

AC-11

Metropolitan 2-1632

**WALT DISNEY PRODUCTIONS**

MACKEY MOUSE NEWSREEL UNIT

1015 NEW JERSEY AVENUE, N. W.

WASHINGTON 1, D. C.

*Lucy A. Sims*  
NEWSREEL CHAIRMAN

EST-113

94-4-4667-2X

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

FROM : Mr. Malone ✓

SUBJECT: **FALT DISNEY.**  
**MOTION PICTURE PRODUCER**  
**SAC CONTACT OF LOS ANGELES OFFICE**

DATE: 3/7/56

Tolson \_\_\_\_\_  
 Boardman \_\_\_\_\_  
 Nichols \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Parsons \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Tamm \_\_\_\_\_  
 Nease \_\_\_\_\_  
 Winterrowd \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holloman \_\_\_\_\_  
 Gandy \_\_\_\_\_

I. On February 27, 1956, SAC Malone of Los Angeles was visiting with SAC Contact Walt Disney. Disney mentioned that in connection with his Disneyland Amusement Park he is presently developing a "science of tomorrow" section. He raised the question as to whether it would be possible to prepare a display or demonstration of how science is employed by the FBI in law enforcement through its Laboratory and Identification Divisions.

Disney volunteered that the FBI is foremost in this field, and its operations are of great interest to all Americans and particularly so to the young people. Disney commented that government agencies have in the past been reluctant to participate in any displays of a commercial nature where admissions are charged to enter a particular area but wanted to present this idea to Malone for relay to the Bureau to determine the Director's reaction.

In the event the Bureau feels that it would be possible to assist in such a project, Disney would then officially endeavor to more specifically outline the phases of his idea so that each could be fully considered by the Bureau.

II. Disney also mentioned that his company is currently producing a television series known as the "Mickey Mouse Club" televised daily over the American Broadcasting Network. This program is designed for child audiences and it is Disney's desire to acquaint American children with various employment opportunities in numerous fields of American endeavor.

Disney would like to feature a series of program on the FBI and law enforcement as a career. He has a specific outline in mind. He presented this thought to SAC Malone in order to secure the Bureau's initial reaction and if favorable would then draw up specific ideas for presentation and clearance.

RECORDED - 94

94-4-4267 3

cc - Messrs. Nichols

Parsons

Mohr

Tamm

EDM:gar (7)

27 MAR 19 1956

1-2  
 memo. to Engle  
 3-12-56

with the Bureau.

III. Disney appears to be a very reliable individual and has been quite friendly with the FBI. He is an approved SAC Contact. His television programs have been very popular and educational and have been conducted on a high plane. The Disneyland Amusement Park appears to have been popularly received.

Disney's two proposals at this stage seem rather vague and it might be desirable to have him furnish more facts so that each can be considered.

RECOMMENDATION:

Mr. Nichols consider this matter and offer his recommendations to the Director and carry on through with notification to SAC Malone at Los Angeles.

M I don't see how  
we can do anything

Wm  
S agree  
3/8  
J. Conner  
K



SAC, Los Angeles

March 16, 1956

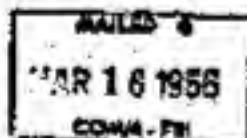
Director, FBI

94-4-1467-3  
WALT DISNEY  
MOTION PICTURE PRODUCER

RECORDED - 21  
EX-12  
The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

RECORDED  
(4)



1 MAR 23 1956

March 21, 1956

WALTER E. DISNEY Summary  
(Walt Disney)  
Born December 5, 1901  
Chicago, Illinois

Walter E. Disney

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney." (u)

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "Peoples Voice," issue of January 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 14th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney." (u)

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (u)

(62-60527-25375)

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and should not be disseminated outside of your agency. (u)

Orig. and one to [redacted] RECORDED-107  
Req. rec'd 3-14-56 INDEXED-107  
W.L. Marshall/csc MAR 23 1956  
(4)

TELETYPE UNIT  
COMMUNICATIONS SECTION  
MAY 1 1956  
FBI - NEW YORK  
FBI - CHICAGO  
FBI - BUREAU  
FBI - ALBANY  
FBI - ALBUQUERQUE  
FBI - ANCHORAGE  
FBI - ARIZONA  
FBI - ARKANSAS  
FBI - CALIFORNIA  
FBI - COLORADO  
FBI - CONNECTICUT  
FBI - DELAWARE  
FBI - FLORIDA  
FBI - GEORGIA  
FBI - ILLINOIS  
FBI - INDIANA  
FBI - IOWA  
FBI - KANSAS  
FBI - KENTUCKY  
FBI - LOUISIANA  
FBI - MAINE  
FBI - MARYLAND  
FBI - MASSACHUSETTS  
FBI - MICHIGAN  
FBI - MINNESOTA  
FBI - MISSISSIPPI  
FBI - MISSOURI  
FBI - MONTANA  
FBI - NEBRASKA  
FBI - NEVADA  
FBI - NEW HAMPSHIRE  
FBI - NEW JERSEY  
FBI - NEW MEXICO  
FBI - NEW YORK  
FBI - NORTH CAROLINA  
FBI - NORTH DAKOTA  
FBI - OHIO  
FBI - OKLAHOMA  
FBI - OREGON  
FBI - PENNSYLVANIA  
FBI - RHODE ISLAND  
FBI - SOUTH CAROLINA  
FBI - SOUTH DAKOTA  
FBI - TENNESSEE  
FBI - TEXAS  
FBI - UTAH  
FBI - VERMONT  
FBI - VIRGINIA  
FBI - WASHINGTON  
FBI - WEST VIRGINIA  
FBI - WISCONSIN  
FBI - WYOMING

94-4-4667-5  
**CHANGED TO**  
63-3841-X

APR 29 1957

ms  
C

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI (44-4-4667)

FROM : SAC, LOS ANGELES (80-294)

SUBJECT: WALT DISNEY  
SAC CONTACT  
LOS ANGELES DIVISION

DATE: 10/31/56

ATTENTION: PERMANENT  
AND INSPECTION DIVISION

*Mr. Nichols*

For the information of the Bureau, it was announced on October 24, 1956 that the above captioned motion picture producer, who is an SAC contact of this office, has been selected to receive the annual Milestone Award of the Screen Producers Guild at an award banquet scheduled for February 3, 1957 at the Beverly Hilton Hotel. This announcement was made by SAMUEL D. ENGEL, President of the Screen Producers Guild and also an SAC contact of this office.

The award recognizes DISNEY'S contribution to motion pictures during his 33 years in Hollywood, contributions which have also brought him a total of 25 Academy Awards.

(2) Bureau  
1 - Los Angeles  
JMC:pas  
(3)

RECORDED - 10

INDEXED - 10

94-4-4664-6

NOV 5 1956

EXP. PROC.

NOV 5 1956

EX-127

*Walt Disney*

RECORDED - 10

94-4-4467-6

November 9, 1956

PERSONAL

EX-127

Mr. Walt Disney  
2400 Alameda Avenue  
Burbank, California

Dear Mr. Disney:

Mr. John F. Malone, Special Agent in Charge of our Los Angeles Office, has advised me of the annual Milestone Award of the Screen Producers Guild which is to be presented to you on February 3, 1957.

You must derive great satisfaction from this recognition, and I want to be among the many persons in this country who will extend congratulations to you on this occasion. Your work in the past has been a credit not only to the motion picture industry but to the entire Nation, and I want to assure you of my every good wish for continuing success.

Sincerely yours,

W. Edgar Hoover

cc - Los Angeles, Reurlet 10-31-56

NOTE: The Bureau has had cordial relations with Disney who has an SAC contact of the Los Angeles Office. There is no derogatory data in Bufiles on the Screen Producers Guild. Samuel G. Engel, a producer at 20th Century-Fox and an SAC contact of the Los Angeles Office, was president of the Guild in 1955.

FJH:pj (4)

Tolson  
Nichols  
Boardman  
Belmont  
Mason  
Mohr  
Parsons  
Rosen  
Tamm  
Nease  
Winterrowd  
Tele. Room  
Holloman  
Gandy

100

NOV 23 1956

MAILED 3  
NOV 14 1956  
COMM-FBI

Nov 9 3 54 PM '56  
REC'D-READING RM  
FBI



WALT DISNEY

November 26, 1956

Mr. Tolson	✓
Mr. Nichols	✓
Mr. Boardman	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Trotter	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

Dear Mr. Hoover -

It was good of you to take time from your busy day to send me your very complimentary letter of November 9th,

To say that I am pleased about the forthcoming Milestone Award is definitely an understatement and my only hope is that I will always be able to live up to it and be deserving of this great tribute. Your congratulations in this connection are deeply appreciated.

Warmest regards and many thanks.

Sincerely,

*Walt Disney*  
WALT DISNEY

Mr. J. Edgar Hoover  
Federal Bureau of Investigation  
United States Department of Justice  
Washington 25, D. C.

WD:mc

EXP. PROC.

DEC 3 1956

RECORDED - 24

94-4-4667-7

18 DEC 4 1956

60 DEC 7 1956

EX-125

GIR 1

**TV Roundup**

**Disney to Get Award Feb. 22 At Valley Forge**

**Philadelphia**

WALT DISNEY will be at Valley Forge on Friday, Feb. 22, to accept a Freedom Foundation Award. He'll be introduced by WFIL-TV newscaster Gussay Back.

Another TV celebrity visitor will be actor — "The Old Challenge" art expert Vincent Price, due here Monday to help kick off a Philadelphia Museum of Art membership drive.

Playwright Arnold Schulman, whose "A Hole in the Head" opened at the Walnut last night, vigorously denies that it's a stage version of his highly-lauded TV drama, "A Heart's a Forgotten Hotel."

Ted Rogers, producer of NBC's "Home", discusses "New Dimensions in Television," at a Sunday luncheon of the Television and Radio Advertising Club of Philadelphia tomorrow.

"How Near to Your Heart Attack?" is the subject of a WFIL-TV symposium tomorrow night at 8. Ways in which people abuse their hearts will be cited by Dr. Robert P. Glover, chief of the Department of Thoracic Surgery at Presbyterian and Episcopal Hospitals and at St. Christopher's Hospital for Children; Dr. William D. Broad, professor of cardiology in the Graduate School of Medicine at the University of Pennsylvania; and Dr. Edward Weiss, Philadelphia psychiatrist.

Mr. Tolson	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Winterrowd	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

42/15

PHILADELPHIA, Pa.

INQUIRY ☒  
BULLETIN ☐  
DAILY NEWS ☐

DATE 2-13-57  
EDITION City  
P.O. 32  
COUNCIL 4  
EDITOR Walter H. Harnburg  
TITLE OF CASE

64 FEB 20 1957

SEARCHED \_\_\_\_\_  
SERIALIZED \_\_\_\_\_  
INDEXED \_\_\_\_\_  
FILED \_\_\_\_\_  
FEB - PHILADELPHIA  
Lus...

174-44667-A  
NOT RECORDED  
191 FEB 18 1957



# WALT DISNEY PRODUCTIONS

2405 WEST ALAMEDA AVE. • BUELLME, CALIFORNIA • CABLE ADDRESS: DISNEY

BUCKEY MOUSE  
NEWSREEL UNIT

March 1, 1957

*m. nichols*

*3-1*

Mr. Louis B. Nichols  
Assistant to Director  
Federal Bureau of Investigation  
Washington, D. C.

Dear Nick:

It is a pleasure to announce to you that I am now connected with Walt Disney as their newsreel representative in Washington, D. C.

Had the privilege of meeting Mr. Malone of your Los Angeles office and talked over plans for a series of stories regarding your organization. As you know, the Disney Studios, from what I have seen while here, really does a thorough job on any undertaking they might assume. You can be sure a real story will be made which will give the young generation an idea of the great work done by your organization led by Director, J. Edgar Hoover.

Hope to see you soon after my return and go over plans for coverage of the Federal Bureau of Investigation.

Kindest regards.

*Hugo C. Johnson*

Sincerely,

*Hugo C. Johnson*  
Hugo C. Johnson

HCF:kt

*Calif* RECORDED-82  
*oc* INDEXED-82

EX-110

94-1-41118  
6 APR 5 1957

APR 5 1957

# Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: March 1, 1957

FROM : SAC, LOS ANGELES (94-274)

ATTENTION: Assistant to Director  
LOUIS B. NICHOLS

SUBJECT: WALT DISNEY PRODUCTIONS, INCORPORATED  
RESEARCH (CRIME RECORDS)

Assistant Director  
DONALD J. PARSONS

On February 28, 1957, SA JOHN M. CASHEL and I, at the suggestion of Mr. ~~WALT DISNEY~~, head of the above-captioned concern, conferred with Mr. ~~BILL WALSH~~, Mr. ~~BILL PARK~~ and Mr. HUGO JOHNSON, members of the Disney organization's television production staff, regarding the possibility of their company producing a film on the FBI Laboratory in conjunction with the 25th Anniversary of that division. *Calif*

Mr. WALSH and Mr. PARK are engaged in TV film activity at the Burbank Studios while Mr. JOHNSON, who was formerly with the Paramount Pictures, Inc. Newsreel in Washington, D.C., for a number of years, is now engaged in similar activity for the Disney company, having recently joined the organization. Mr. WALSH, who is the head of the Television Production Division of the Studio, advised that Mr. DISNEY is interested in filming the show on the FBI, but feels that a production on the Laboratory would be impossible at this time because of the amount of work which would be involved and the limited time available between now and the Laboratory anniversary. He pointed out that it took the concern approximately one and a half years in preparation and filming to produce the "atom bomb" film which was designed with an educational slant in order to enlighten the public. This type of film is usually not profitable for the company; however, Mr. DISNEY likes to do films of this type occasionally as a public service.

For some time, according to Mr. WALSH, Mr. DISNEY has been interested in producing something featuring the FBI either for his Disneyland television show or the Mickey Mouse Club television production. WALSH explained that Mr. DISNEY feels that a show about the FBI with a Laboratory feature could

④ Bureau

2 - Los Angeles (1 - 80-294, WALT DISNEY)

JPM:MAM  
(6)

SE 45

94-4-4667-9

RECORDED-82

INDEXED-82

APR 5 1957

52 APR 15 1957



be readily produced in time for the fall, 1957 Mickey Mouse Club program. Mr. WALSH pointed out that this program is designed to have an educational appeal particularly to those juveniles in the 12-14 year age bracket. At the present time the club has an estimated audience of 18 million, Monday through Friday. The program is one hour in length; however, commencing in September, 1957, the Mickey Mouse Club program will be a half-hour program and will be televised between 5:30 p.m. and 6:00 p.m., Pacific Standard Time, daily, Monday through Friday, over the American Broadcasting Company network. Mr. WALSH mentioned that a series of five programs running over a one-week period could be very effectively done concerning this Bureau.

Mr. WALSH and his associates mentioned that there is a great hunger on the part of American youths today for facts about organizations such as the FBI. A program format showing a 14-year-old boy something about FBI qualifications, training, facilities and careers could be effectively produced and would have a tremendous audience appeal. Mr. WALSH stated that the company has done similar shows on airline pilots and dairymen. In both instances the response from the juvenile audiences indicated that more programs of this type could be effectively utilized. The Mickey Mouse Club is planning to feature more programs in its 1957 program on facts about interesting careers for the benefit of its juvenile audiences.

It was mentioned to these gentlemen that any FBI participation in a program of this type would have to be approved by the Bureau, whereupon Mr. JOHNSON mentioned that he is personally acquainted with Assistant to the Director LOUIS B. NICHOLS and is returning to Washington, D.C., on Wednesday, March 6, 1957. He suggested that he would like to confer with Assistant to the Director NICHOLS on Friday, March 8, 1957, in Washington, D.C. and requested that Mr. NICHOLS be apprised of his desire for an interview concerning this matter. Mr. JOHNSON stated that he will call Mr. NICHOLS's Office for an appointment following his arrival in Washington, D.C.

The foregoing is being brought to the attention of the Bureau for its information and appropriate action in connection with the Walt Disney Productions' suggestions.



# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: March 4, 1957

FROM : D. J. PARSONS

SUBJECT: FBI LABORATORY  
25th ANNIVERSARY

The FBI Laboratory was officially started November 24, 1932. Therefore, November of this year will be the 25th anniversary. We have been making some tentative plans for commemoration of this anniversary and some long range planning is necessary if we want to take advantage of some of the better publicity media.

I have had a small committee considering some of the many possibilities and in particular whether we would want to make this occasion subject of a nation-wide television broadcast. Certainly if we did, we would want to seek the best type of program. One of the committee members, Laboratory Supervisor C. E. Thompson, suggested that since Walt Disney has gotten into large scale educational programs, such as the one recently on the atom bomb, something of this caliber would insure a large audience. Walt Disney is an SAC contact in Los Angeles and while there last month I asked SAC Malone to see if Walt Disney would be interested in doing a program on science in law enforcement commemorating our 25th anniversary, but to do so without making any commitments whatsoever.

*Parsons should not have done this without prior approval*

SAC Malone has advised me that Disney was very pleased with the idea and put Malone in touch with members of the Walt Disney Television Productions staff. Even though films of this type are not profitable for the company, Mr. Disney likes to do this type occasionally as a public service. His production staff has proposed doing a film for use in the fall of 1957. Walt Disney Productions has a series of educational programs designed particularly to appeal to the 12 - 14 age bracket but at the present time have an estimated audience of 18 million. This program is known as the Mickey Mouse Club, and in September of 1957 will be on for a half hour each day, Monday through Friday, 5:30 p. m. to 6:00 p. m. Pacific Standard Time (8:30 p. m. to 9:00 p. m. Eastern Standard Time). They would like to do a series of five programs to take an entire week.

One of the Disney Productions staff is Mr. Hugo Johnson, formerly with Paramount Pictures, Inc., Newsreel in Washington, D. C. He knows Mr. Nichols and intends to be in Washington this week. He advised SAC Malone that he would like to talk to Mr. Nichols about this and said he would call Mr. Nichols' office to see if he could talk with him on Friday, March 8.

1- Mr. Nichols

DJP/mek (4)

(SEE ADDENDUM PAGE 2)

INDEXED-82

APR 5 1957

Tolson  
Nease  
Belmont  
Mohr  
Parsons  
Rosen  
Tamm  
Trotter  
Tele. Room  
Holloman  
Gandy

52 APR 15 1957

RECORDED-82

*John Nichols  
3-8-57*

*94-7-4-10*

Memo Mr. Parsons to Mr. Tolson  
Re: FBI Laboratory - 25th Anniversary

I think the caliber of the documentary and educational films prepared by Disney Productions is recognized as being of the highest and we should further explore the possibility of seeking publicity for the Bureau through the medium of the Disney programs commemorating the anniversary of the Laboratory. We, of course, will have to have more details as to what would be involved and also as to commercial sponsorship.

RECOMMENDATION:

It is recommended that if at all possible Mr. Nichols see the Disney representative, Mr. Johnson, and explore the possibilities of a filmed television program commemorating the Laboratory's 25th anniversary.

P

ADDENDUM (LBN:jmr) 3-6-57 I will, of course, see Hugo Johnson when he comes to the Bureau and he has now written me as indicated by the attached letter. This does present a rather awkward situation since we have heretofore turned down Walt Disney Productions as indicated in Mr. Jones' summary of January 20, 1956, which is also attached. I think that in view of the approach that has now been made we are pretty much in a position where we are going to have to do something and I think we will have to explore the matter when Johnson does come in. I have two or three other things in mind, one of which will be a 7-minute feature with the Art Baker program, "You Asked For It." This is being submitted separately.

we can explore  
it but no  
definite  
commitment  
should be made.

3-6

This is a most serious -  
barrasing & un-  
fortunate situation.  
No one should in-  
itely such a move  
without clearance  
here. H

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: March 8, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY SHOW

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Wick \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

3-1

Reference is made to the attached memorandum concerning the visit of Hugo Johnson on Monday in relation to preparing a show on the 25th anniversary of the Laboratory.

It is not felt that the Mickey Mouse Club is the proper place to publicize this anniversary. It is a good show. It comes on at 5:30 P. M. each weekday and is aimed at the "small fry."

WALT If we are going to do this, we should do it right and try and get Disney to do a one hour Disneyland show which at present is at 7:30 P. M. on Wednesday night.

This show has an adult and juvenile appeal. (Kemper and his wife boys saw the show last Wednesday night and it was a story of the development of aviation. It was done with animation and motion picture. It was excellent and maintained the interest of young and old.) If we could get Disney to do a one-hour show on Disneyland which would be a history of science in law enforcement we would have something that would be worth our efforts.

By animation we could show ancient, medieval, dark ages and 19th century law enforcement practices, the branding of the criminal, the dunking of the witches, etc. (This would, of course, require careful research.)

Then using Sherlock Holmes with his magnifying glass and Sir Henry with his fingerprints we could begin to bring law enforcement up to date. Scientific law enforcement would reach its culmination in the Director's establishment of the Laboratory in 1932.

We could then with motion picture film go into the Laboratory and show its tremendous impact on the profession of law enforcement. This would make a worthwhile, educational program which would do the Bureau a tremendous amount of good.

The Mickey Mouse Club is a series of short sequences aimed to keep the attention of the very young who have a very low concentration period. To do 5 stories would mean that it would have to be done on a very juvenile level. (When Kemper talked to "Sims of Mickey Mouse Club back in January, he said that they had a policy of absolutely no guns or any type of violence.)

ECK:grs 52 APR 23 1957  
(3)

Memorandum to Mr. Nichols

March 8, 1957

It is doubted very seriously if they would have 5 half-hour spots with nothing but the Lab which would mean that we would have no continuity.

RECOMMENDATION:

Recommended that when you talk with Johnson you explore the idea of doing it on Disney land.

*ent*



Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

DATE: 3-28-57

FROM : L. B. Nichols

SUBJECT:

WALT DISNEY

Hugo Johnson, who for many years was with Paramount Newsreel, is now with the Walt Disney Productions. More particularly, he is with the Walt Disney Newsreel, which is produced essentially for youngsters and is presented on television in the early evening. Disney's programs have essentially been directed to the 6 to 17-year old age group and in the forthcoming season Disney wants to have the Bureau figure into his daily program in 2 areas, both of which would run from 12 to 15 minutes.

In the first one Disney wants to give a picture and tell a story on fingerprints, as well as to give the youngsters an indication of what they would see if they were to visit the Bureau headquarters. This film would be silent. There would be no sound and could be done with a minimum of work and would include a few shots in the Identification Division, a few in the Laboratory, and some classroom scenes. Secondly, they would like to do another one of from 12 to 15 minutes at Quantico which would go into firearms, crime scene searches, and the general routine of the training of an agent.

Their general format is to have some youngster ask a question and then the youngster is shown seeing what the other kids see on the TV screen so in the shots in the Bureau they would want to use some young boy who either Johnson could select or could be the son of some Bureau representative. Hugo thought that some of the old film could be worked into this, for example, a few feet of the old Duquesne case film which would be very exciting. As we could have the complete control over this and since it would not entail an awful lot of work, it would be my recommendation that we go ahead and do it.

LBN:hpf  
(3)

cc - Mr. Jones

W. F. M. G. O. R. R.  
cut etc

ADDENDUM; 3-28-57; LBN:rm

For record purposes, I told Hugo Johnson that we would go along with him on condition that we had a chance to review the film before it is used

67 APR 23 1957

Tolson  
Boardman  
Belmont  
Mohr  
Parsons  
Rosen  
Tamm  
Trotter  
Nease  
Tele. Room  
Holloman  
Gandy

RECORDED-82

(EX-107)

SE 45

94-4-4661-12

APR 5 1957



Memorandum to Mr. Tolson

3-28-57

ADDENDUM; 3-28-57; LBN:rm (continued)

and that this could not be done until after the Easter rush. In the meantime Johnson will come to the Bureau and spend a day or so with us getting things planned in the near future.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: April 17, 1957

FROM : M. A. Jones

SUBJECT: HUGO JOHNSON  
WALT DISNEY PRODUCTIONS

Tolson ☒  
Nichols ☒  
Boardman ☒  
Belmont ☒  
Mohr ☒  
Parsons ☒  
Rosen ☒  
Tamm ☒  
Trotter ☒  
Nease ☒  
Tele. Room ☒  
Holloman ☒  
Gandy ☒

In accordance with arrangements previously made, Mr. Hugo Johnson of Walt Disney Productions was taken on detailed tours through the Laboratory, the Identification Division and the Bureau facilities at Quantico, Virginia, on April 16 and 17, 1957, by SA James T. Murphy.

Mr. Johnson is working on two and possibly three 15-minute newsreels concerning the Bureau which will be produced by Walt Disney and telecast in either October or November of this year. The story will be told through the eyes of a young boy. Actually, it is felt that what we will really have is a motion picture tour of Bureau facilities. Since the age of the audience for these newsreels is young, there is a need for constant action throughout the films.

Since the facilities here at the Justice Building will be extremely crowded during the Easter period, we probably won't have any work in this building for two to three weeks; however, there does not seem to be any reason why we can't get underway with the filming both at the Identification Division and at Quantico.

Mr. Johnson is very enthusiastic about this project and has stated that he will contact your office for final details.

RECOMMENDATION:

For information.

cc - Mr. Parsons

JTM:rag  
(5)

RECORDED - 67

94-4-4667-13

8 APR 22

204  
66 APR 1957

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: May 2, 1957

FROM : L. B. Nichols

SUBJECT:

We had agreed some time ago to do two short television films for the Walt Disney Sunday afternoon newscast for youngsters with Hugo Johnson. They, of course, will not be used until in the fall and we will have the approval of the material.

Checking into the schedules, we will have a class at Quantico the first four days of next week. There will not be another class down there which could be used for this purpose until sometime in August. Accordingly, I told Hugo Johnson yesterday that we could do the Quantico material the first three days of next week.

cc - Mr. Tamm  
cc - Mr. Jones

LBN:rm  
(4)

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

RECORDED - 241  
INDEXED - 241

94-4 7661-14  
MAY 8 1957

63 MAY 23 1957

Mr. Tolson ☒  
 Mr. Nichols ☒  
 Mr. Boardman ☒  
 Mr. Belmont ☒  
 Mr. Mohr ☒  
 Mr. Parsons ☒  
 Mr. Rosen ☒  
 Mr. Tamm ☒  
 Mr. Trotter ☒  
 Mr. Nease ☒  
 Tele. Room ☒  
 Mr. Holloman ☒  
 Miss Gandy ☒

May 14, 1957

Mr. Nichols:

Re: HUGO JOHNSON--DISNEY PRODUCTIONS

Hugo Johnson advised Murphy today that the film which was taken at Quantico last week turned out excellently, according to a call which he had received from the Disney people in Hollywood last night. Johnson said that the Disney people are well pleased with the results to date.

Tomorrow (5/15/57) Johnson is starting out with the Identification Division story. The following was suggested to him as a possible outline:

The young boy who is the theme of these stories, Dirk Metzger, is a member of the Boy Scouts. As you know, the fingerprinting merit badge of the Boy Scouts depends upon the submission of 5 sets of legible Personal Identification prints, and if desired, the Bureau files the PI prints of the Scout himself. In order to stress the civil aspects of the Identification Division, we will have Dirk enter the Ident Building and ask the question, "Who am I?" We will then show Dirk being fingerprinted on a PI card and the resultant classification and location of his previously filed fingerprints. The narration would stress the public service function of the Identification Division to the general public and is a message which certainly could stand wider understanding. Since the civil prints are seldom searched and the area where they are stored is almost devoid of activity, we would shoot the location of Dirk's prints in the female criminal section which is fairly busy and provides a good background; however, it will be absolutely assured that this section of the files contains civil prints.

After this bit showing the civil value of prints we would then touch upon the handling of criminal fingerprints in Ident treating it in a strictly documentary fashion. On Wednesday we intend to shoot around Dirk and establish him in the places where we want him on Thursday afternoon. Mr. Trotter has been advised of our plans to be at Ident Wednesday and Thursday afternoon and an electrician will be standing by.

On Thursday afternoon at 2:00 P. M., in addition to some Ident shots, we will shoot a classroom scene in classroom #2 here in the Justice Building utilizing the new Agents class which is now in session.

50 MAY 21 1957

RECORDED-1

INDEXED-1

MAY 17 1957

ORIGINAL



In order to give this classroom shot a little interest we will have Mr. L. A. Francisco of the Training Division lecturing the new Agents and then have Inspector Whelan enter the classroom and consult briefly with Francisco. Mr. Whelan will be dressed in a manner which will lend itself to identification. We will then ask the class and the youngster to identify Mr. Whelan after he has left the room. We will pull this without the knowledge of either the class or the youngster and take shots over his shoulder as he writes his impressions on a piece of paper. Johnson feels that the narration could have the young television viewers do the same thing and then give the accurate description at the end of the program. This seems like a good device to hold the interest of a young audience for a classroom scene. Messrs. Tamm and Fletcher have been consulted and they have no objection.

Johnson also mentioned to Murphy his earnest desire to get one shot of young Dirk shaking hands with the Director. Hugo says that he can do this with his hand camera and one light and that he could get set up in a matter of minutes in the Director's outer office and with one shooting the Director could come out of his inner office and greet young Dirk. As you have been previously advised this young man makes an exceptionally fine appearance and is the son of a Marine Corps Colonel assigned here to the Fiscal Section of U. S. Marine Corps Headquarters. This would certainly be a most worthwhile shot for the series and all the film being taken is of an extremely wholesome nature which is in keeping with the Disney tradition. It is felt you might like to discuss this possibility with the Director and if possible give us sufficient notice, if approved, to arrange to have the youngster taken out of school for the film. Of course, Johnson still has to shoot the Laboratory after the tours slacken up and school will be over at that time and the film with the Director might be more propitiously handled at that time.

I SUGGEST  
Director DO THIS-IT  
WILL BE FAST.

M. A. Jones

OK.  
make it for  
11. 4. 5 R. M. May 15.

Transcript  
10. 5. 15. 15/5-



# Office Memorandum • UNITED STATES GOVERNMENT

to : Mr. Nichols

DATE: May 15, 1957

FROM : M. J. Jones

SUBJECT: WALT DISNEY PRODUCTIONS;  
HUGO C. JOHNSON, PHOTOGRAPHER;  
DIRK METZGER, CENTRAL FIGURE.  
FILM OF DIRECTOR  
4:30 P.M., MAY 16, 1957

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

## BACKGROUND:

The Walt Disney Productions are currently filming phases of the Bureau's Identification, Laboratory and training operations for a new television series to be inaugurated this fall. Hugo Johnson is the photographer assigned to this task. Dirk Metzger, aged 13, is the central figure in the films. This series of films is aimed at a young audience and is "seen through the eyes" of Dirk Metzger who will also narrate these films.

Metzger is not a professional actor and he is greatly impressed with the Bureau personnel with whom he has come in contact during the course of films shot at Quantico last week.

## DATA IN BUFILES:

Bufiles are negative regarding Dirk Metzger. His father is Colonel Louis Metzger, United States Marine Corps, who is currently assigned to the Fiscal Section of the Marine Corps Headquarters here in Washington. Colonel Metzger is a career marine and served as the Marine Corps attache at the American Embassy in London, England, for three years prior to returning to the United States approximately nine months ago. Bufiles are negative regarding Colonel Metzger; however, Special Agent E. C. Kemper of the Crime Records Section addressed a group of Marine Corps wives at Quantico in 1953. His appearance evoked a most cordial letter from Mrs. Louis Metzger and the Director wrote Mrs. Metzger on March 31, 1953, thanking her for her kind comments. (62-38641-243)

Hugo Johnson is a veteran newreel cameraman who for many years was associated with Paramount Pictures here in Washington. Bufiles contain no identifiable derogatory data concerning Hugo Johnson; however, it should be pointed out that he is extremely well disposed toward the Bureau and the Director and has, in the past, performed newreel jobs involving the Bureau.

## RECOMMENDATION:

None. For information only.

cc - Mr. Nichols

cc - Mr. Holloman

JTM:grs

(8)

ADDENDUM: 5-15-57, LHM:rm

Appointment confirmed pursuant to Director's instructions for 4:30 p.m., May 16.

INDEXED-3

RECORDED-3

MAY 17 1957

16-3  
V  
15-11-57

# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 10, 1957

FROM : M. A. Jones

SUBJECT: HUGO JOHNSON  
WALT DISNEY PRODUCTIONS

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

You will recall that Hugo Johnson, who is now associated with the Walt Disney people here in Washington, is preparing a couple of feature film presentations for release on television next fall. SA Murphy spent Monday and Wednesday of this week at Quantico with Mr. Johnson where a wide variety of film was taken depicting various phases of our training operations. Johnson appears to do a most competent job and is most enthusiastic about this project. Basic outline for these film presentations is centered about a 13-year-old boy. In other words, these films will be seen through the eyes of a boy in the age group to which Disney is making his pitch. The boy in this case is named Dirk Metzger, the son of a Marine Corps Colonel stationed here in Washington. Young Metzger is an extremely personable and well-mannered youngster who is ideally suited for this type of work. He has appeared in other Disney productions but is not a professional actor.

Johnson has one more bit of film to take in order to complete this training feature. He wants to take a few classroom shots here in the Justice Building. The present class of new Agents will be at Quantico through May 16 but will be back here for more classroom work. It is suggested that we wait until the new Agents are here for the classroom scenes but that Johnson can get to work during the week of May 13 on the second reel of his feature series which will concern the Identification Division and Laboratory. Because of the pressure of tours, it is felt that we should start with him in the Identification Division. Young Metzger will also appear in this sequence. Since he is in school, we will use him one afternoon over at the Identification Division to establish him in the various scenes we desire to shoot and on a second day we will do our shooting around him.

## RECOMMENDATION:

RECORDED - 80  
INDEXED - 80

It is recommended that you contact Hugo Johnson and advise him that we can begin shooting at his convenience in the Identification Division next week but that we will wait until the week of May 20 to complete the film on training in order that we can utilize the new Agents class which will be here in the Justice Building at that time.

cc - Mr. Tamm, Attention: Mr. Fletcher  
cc - Mr. Trotter

JTM:SA  
(5)

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: July 18, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS  
TV FILM RE FBI

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
W.C. Sullivan \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

You will recall that arrangements were made for Walt Disney Productions to film material concerning the Bureau for two television programs, each of fifteen minutes duration, this fall. The cameraman was Hugo Johnson, and the final shooting was completed yesterday. Film was taken at the Identification Division, Quantico and the laboratory.

In view of our heavy tour scheduling, the laboratory sequences were shot on Tuesday and Wednesday of this week and that completed the assignment.

The entire operation was very smoothly done and Mr. Johnson was most cooperative and enthusiastic. We will, of course, see all the footage prior to broadcast.

RECOMMENDATION:

For Information.

RECORDED - 36

INDEXED - 36

EX-131

94-1-6667-18  
15 JUL 24 1957

JTM:mlw  
(4)

62-1-23157



Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: October 18, 1957

FROM : M. A. Jones

SUBJECT: MOTION PICTURE CONCERNING FBI  
WALT DISNEY PRODUCTIONS

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

BACKGROUND:

You will recall that we cooperated with Hugo Johnson of Walt Disney Productions here in Washington in the production of a series of films concerning the FBI for use in January, 1958, for the "Mickey Mouse Newsreel." The Disney people are elevating the age plane of this series so that it will be of primary interest to youngsters in the 12 to 16 year age bracket. The films we worked with Johnson on concerned the FBI Laboratory, the Identification Division and the training afforded Special Agents. These films have been edited into four separate shows with a running time of 11 minutes apiece.

CURRENT DEVELOPMENT:

On October 17, 1957, Mr. Johnson brought the work print of this film to the Bureau where it was viewed by Messrs. Nease, Kemper, Murphy and you. All in all, the film is well done and certainly complimentary to the Bureau. This particular print did not have sound but we have received the script and there are a few points we would like changed in the script and a few switches in sequence of the film itself.

It is felt that the best way ~~to handle~~ to handle this would be to send the attached memorandum to Los Angeles enclosing a blind memorandum of the changes we would like to see made. The changes are basically minor and no difficulty should be experienced in seeing that they are accomplished.

Mr. Johnson advised that after the sound track is synchronized with the film the four films will be sent back for our viewing and it is felt that the Director and Mr. Tolson would probably like to see them at that time.

RECOMMENDATION:

INDEXED - 55

RECORDED - 55

94-4-4667-19

It is recommended that the attached letter enclosing a blind memorandum be sent to the SAC in Los Angeles and that the blind memorandum of suggested changes be presented to Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

Enclosure sent 10-21-57

64 OCT 30 1957

13M:grs

*Handwritten signatures and initials:*  
J. Edgar Hoover  
W. C. Park  
M. A. Jones  
Others

SAC, Los Angeles

October 22, 1957

Director, FBI

MOTION PICTURE RE FBI  
WALT-DISNEY PRODUCTIONS  
BURBANK, CALIFORNIA  
RESEARCH (CRIME RECORDS)

There is enclosed a blind memorandum which should be brought to the attention of Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

For your information, the Bureau has cooperated fully with Walt Disney Productions in the preparation of four films concerning the Bureau for use on the "Mickey Mouse Newsreel" television program scheduled for telecasting in January, 1958. The work copy of this film was recently viewed at the Bureau, and the blind memorandum enclosed enumerates suggested changes and additions which the Bureau very much desires be made in the final prints of these films.

This matter should be handled expeditiously, and results of your meeting with Mr. Park should be promptly made known to the Bureau.

Enclosure

Blind Memo

Follow-up 10/31/57

RECORDED-46

94-4-4667-20

NOTE: See Jones to Nichols memo 10/18/57 re "Motion Picture Concerning FBI; Walt Disney Productions," JTM:grs.

JTM:grs

(7)

Tolson  
Nichols  
Boardman  
Belmont  
Mohr  
Parsons  
Rosen  
Tamm  
Trotter  
Nease  
Tele. Room  
Holloman  
Gandy

ENCLOSURE

COMM - FBI  
OCT 22 1957  
MAILED 30

65 OCT 29 1957



### Episode 3

Scene 5--In conducting the crime scene search, it is deemed advisable to eliminate the shot where Dirk actually picks up the gun and ejects the clip. It is felt that after Dirk spots the gun the next scene should show him picking up the cartridge cases which is covered in Scene 8. The handling of a supposedly loaded weapon by a boy of Dirk's age is not considered appropriate.

Scene 8 --Line 3 of the narration should read, "Agents might not be able...."

Scene 10 --Line 2 of the narrative should read, "The Assistant Director in charge...."

Scene 11--Line 1 of the narrative should read, "...he has a son or daughter...."

Scene 18--The narrative should read, "As I was soon to find out, one of the FBI's most important Laboratory aids in fighting crime is the reference files...and that's just where the handwriting expert headed. These files contain...."

Scene 24--Line 1 of the narrative should read, "I learned when Agents want to...."

Scene 30--The last two lines of the narrative should read, "After the furnace has been lowered and turned on for a while...."

### Episode 4

Scene 12--Line 5 should read, "...window could have been...."

### Episode 2

Scene 1--This scene should begin with the film of Dirk entering the Identification Division Building which is shown in Scene 37 of Episode 1. This would give the Episode the logical sequence it requires.

Scene 1--In line 3 of the narration, the word "department" should be deleted and the word "division" inserted.

Scene 4--Line 5 of the narration should read, "148 million fingerprints...."

Scene 8--Line 3 of the narration should read, "75,000 cards in each cabinet...."

Scene 13 --Line 2 should be changed to read, "...in the files which are searched."

Scene 13--Line 4 of the narration should have the word "identification" inserted in place of the word "police."

Scene 14--Line 3 should be changed to read, "...identification record is printed...."

Scene 18--It is felt that the transition between the film on the Identification Division and the introduction of the Nazi spy case is a little rough. It is felt that this matter could be adequately handled by adding the following to the end of the narration for Scene 18: "But the FBI has other ways to catch wrongdoers--"

Scene 20--Line 4 of Scene 20 should be changed to read, "...ring just before World War II."

Mr. Tolson  
Mr. Nichols  
Mr. Boardman  
Mr. Belmont  
Mr. Ladd  
Mr. Nichols  
Mr. Rosen  
Mr. Tracy  
Mr. Harbo  
Mr. Mohr  
Mr. Winterrowd  
Tele. Room  
Mr. Holloman  
Miss Gandy

October 22, 1957

**MEMORANDUM RE FBI SERIES--  
"MICKEY MOUSE NEWSREEL"**

**Episode 1**

**Episode 1:**

The following suggestions are offered in connection with

Scene 4--The name "Remington" should be deleted, and the name "Proctor" should be inserted.

Scene 6--This scene should have an establishing shot of the FBI Academy Building proper following Dirk's entrance at the sentry gate of the Marine Corps Base at Quantico, Virginia. Prior to the scenes of Agents firing weapons, it is strongly felt that the scenes taken in the FBI Academy Building of Dirk learning how to handle a gun safely should be utilized. One of the reasons the FBI was interested in this series was to put across to youngsters a lesson in the safe handling of guns. Following that, there is a need for a long establishing shot of the ranges themselves. With this insertion, it would be necessary to cut down on some of the actual firing scenes.

Scene 19--The words "looking at him" should be deleted, and the words "with the shotgun" should be inserted.

Scene 31--The scene of the Agent firing two revolvers simultaneously and breaking the clay targets does not show the targets themselves breaking. This footage is available, and it is felt that, if the scene is used at all, it should show the Agent's bullets breaking the clay targets.

Scene 37--This scene is out of place. It shows Dirk entering the Identification Division Building where no such class as follows in Scene 38 is held. Dirk's narration should read, "To find out how it works, come with me into a classroom where new FBI Agents are being trained."

NOTE: See Bulet to Los Angeles 10/22/57 re "Motion Picture Re FBI, Walt Disney Productions, Burbank, California, Research (Crime Records), JTM:grs.

JTM:grs  
(9)

Mr. Tolson  
Mr. Nichols  
Mr. Boardman  
Mr. Belmont  
Mr. Ladd  
Mr. Nichols  
Mr. Rosen  
Mr. Tracy  
Mr. Harbo  
Mr. Mohr  
Mr. Winterrowd  
Tele. Room  
Mr. Holloman  
Miss Gandy

### General Observations

There is one sequence of action which should be corrected in the interest of logical continuity. In Episode 2, Scene 20, Dirk is shown entering a classroom with a Special Agent. Then, in Episode 3, Scene 12, Dirk is shown being introduced to this very same Agent. Logic would dictate that when the series is shown what is now Episode 3 should become Episode 2, and what is now Episode 2 should be Episode 3. Except for the introductory portions of each of these Episodes wherein Dirk is shown on a studio set, there would be no known reason why this change in the interest of chronological development could not be made.

8244-094-C - Episode 1  
Doug Duitsman - 10/14/57

1 EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.  
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.  
DIRK IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SH  
partially facing backdrop. He speaks before turning.

PAGE IN

DIRK

(looking at  
backdrop)

Washington, D. C. -- quite a place...

(turns to  
camera)

...believe me! I'm Dirk Metzger.  
Maybe some of you will remember me as  
a Mickey Mouse Club foreign correspondent  
from a couple of years ago. Well, Walt  
Disney has now assigned me to cover  
Washington...

(gestures with  
hand at backdrop)

...not from the tourist angle, as we just  
saw...but Washington from the inside. What  
goes on behind those big doors? As a  
Mickey Mouse Club reporter I did a little  
exploring, and for the next TWO WEEKS,  
I'm going to show you what I saw...  
where I went...what I did. Follow me.

94-4-4667-20  
ENCLOSURE

PAGE OUT

*Handwritten:*  
...thinking  
10-18-57  
for  
SAC, AA  
10-22-57  
for



FBI (Narration)  
8244-094-C - Episode 1  
Doug Duftman - 10/11/57

SCENE

1 IS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY...AND  
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY  
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF  
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.  
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.  
I HEADED DOWN PENNSYLVANIA AVENUE...AND MADE A REELINE  
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS  
OF THE FBI!

3 meet Hoover.

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER  
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND  
OUT HE KNEW ALL ABOUT THE MICKY MOUSE CLUB...AND HE  
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE  
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME  
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE  
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT  
WAS DONE BY REMINGTON, THE FAMOUS SCULPTOR. ✓

*L Proctor,*

5 turns statue

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF  
THE FBI SINCE 1924 WHEN HE WAS ONLY 29 YEARS OLD. (pau.  
MEETING HIM WAS A PRETTY BIG THRILL!

(dissolve to):

1A



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS IN FIGHTING CRIME. SPECIAL AGENT BELL WAS ASSIGNED TO SHOW ME AROUND. *(Need establishing shot of FBI Academy building - SAC Sloan teaching safety to Dick - establishing long shot of ranges.)*

7 CU reload

HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION.

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show plz

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT BELL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER. AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRISE TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.

SCENENARRATION

12 G-man	THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN WEARING A BADGE...
13 Dillinger	AND THE FOUR GANGSTERS WE JUST SAW. THE AGENT'S JOB IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.
14 agent walks	AGENT BRANT GETS THE JOB!
15 pan crook	THAT'S ALL FOR BABY FACE NELSON.
16 agent waves	A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.
17 towel face	THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM, BUT DOESN'T FIRE!
18 crook draws	RECOGNIZE HIM? AL BRADY...
18a g-man	THERE'S THE G-MAN.
18b Dillinger	AND RIGHT NEXT DOOR - DILLINGER!
19 two bad men	TWO GUNMEN AT ONCE. THE G-MAN SHOOTS THE ONE <sup>WITH THE SHOTGUN</sup> <del>LOOKING</del> <sup>LOOKING</sup> <del>AT HIM</del> FIRST...THEN THE OTHER.
20 takes cover	HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS HANDKERCHIEF.



SCENE

NARRATION

21 boy

OOOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO  
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK PAST, BUT  
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)

--COMMERCIAL--



MEDIUM SHOT - Dirk Metzger in front of backdrop.  
FADE IN

DIRK

Now let's get back to the firing range.  
But first, I hope you have a pencil  
and paper handy, because in a minute we're  
going to play a game...so you can see  
what kind of a special agent you'd be.

FADE OUT

23 agents draw

(fade in)...  
(wait two seconds)... I AT 'EM DRAW! AS FAST AS  
BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE  
WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.

24 light

THIS LIGHT TELLS THE WINNER.

25 moving target

MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME  
TO THE SHARP-SHOOTING O-MAN.

26 lights


THE LIGHTS SHOW A PERFECT SCORE!

27 L3 fire rifle

(wait for shots).. TODAY, OUR FEDERAL AGENTS MUST BE  
FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR  
AGAINST CRIME AND CRIMINALS. (wait two seconds)... A  
REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL...AS  
THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot

EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE  
ME...WATCH THIS!



SCENENARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN HALF...HITTING BOTH TARGETS.

31 boy &amp; man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE: (Scene  
does not show targets breaking) (dissolve to)

32 judo

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE  
ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS  
IN HAND-TO-HAND FIGHTING...LIKE JUIJITSU...AND BELIEVE  
ME, IT'S NICE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU  
MIGHT END UP LIKE THIS.

34 choking

OR CHOKER HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T  
PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY  
SITUATION...AGAINST ANY OPPONENT, BIG OR SMALL.

35 Boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A FUNNY  
THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR  
WEIGHT. (pause) NOW TO PLAY OUR GAME!

36 title 434

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO THE FBI'S  
~~IDENTIFICATION DIVISION IN WASHINGTON, D. C.~~a classroom where new FBI  
Agents are being trained.

SCENENARRATION

38 13 classroom

HERR, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTION: ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHERE YOU LOOK. DON'T MISS A THING, BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREADED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM FROGGED TO A "T". NO POOLING... THERE'S NO POOLIN' A SPECIAL AGENT OF THE FBI!

3 MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of our's and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observe...then write it down.

(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat, with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-burp machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Mouseketeer.

TOMMY

(to camera)

Hiya mug!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

FADE OUT



1 INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM. INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk with feet propped on top. Seated to the side is Tommy Cole dressed in his gangster clothes of yesterday. He's handcuffed to Dirk's left hand. Dirk looking at Tommy.

FADE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy follows)

Special Agent Dirk Metzger at your service...and this is...

(holds up cuffed arm)

...Tommy-Dan Cole -- ex-big shot.

(he starts around desk, Tommy follows)

I've got a couple of more cases to show you today as we continue our "behind-the-scenes" look at the FBI. But first, let's see how you did on yesterday's "open eyes" case. Tommy...you'll remember...was our star. One of the first things you should have spotted was his hat...

(points to each item)

...he was also wearing a dress shirt, dark tie, sport coat with turned-up collar, handkerchief in his breast pocket. He was carrying a toy machine gun...his right thumb was bandaged, and he had this big ring on his left hand. If you got all eight, call yourself a super G-man. But if you also guessed his weight at around 135 pounds and his age at about 15, consider yourself a super, super G-man.

(unfastens cuffs)

Thanks Tommy for helping us play our game, you're a free man now!

TOMMY

If you don't mind, I'd like to stay -- I want to see more!

(CONTINUED)

94-4-4667-20  
UNCLASSIFIED

FBI (Live Action)  
8244-094-C - Episode 2

Page two

1 CONTINUED

DIRK

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

FADE OUT

SCENE

1 meet man

2 explains prints

3 man walks in

4 print Dirk

Scene 37. *should be scene 4 episode 2*

NARRATION

WE ALL KNOW MY NAME IS DIRK METZGER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER C. LESTER TROTTER, HEAD OF THE <sup>DIVISION</sup> DEPARTMENT, AS MISTER X. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKAY -- THAT'LL BE EASY...WITH FINGERPRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD!

(dissolve to)

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE <sup>146</sup> ~~145~~ MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

PACED WITH THOSE ODDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 HE room

WELL, THAT WAS SIMPLE ! BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

9 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEED OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS in each cabinet WITHOUT EVER LEAVING HER SEAT!

SCREENNARRATION

9 HS push button

HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out)



11 photo section

(fade in)

NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIFFY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.

SCENENARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE,  
~~IN THE FILES WHICH ARE SEARCHED.~~  
 ONLY ONE CARD IS KEPT ~~ON THE CARD INDEX.~~ ANY  
 REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A  
 FRESHLY PRINTED, UP-TO-DATE COPY OF HIS ~~POLICE~~ RECORD.  
 Identification

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE  
 FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES.  
~~BECAUSE AFTER THE IDENTIFICATION RECORD IS PRINTED~~  
 BECAUSE AFTER THE ~~IDENTIFICATION RECORD IS PRINTED~~ IT IS RETURNED TO  
 THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT  
 CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 I3 office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM  
 POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGER-  
 PRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER  
 VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS  
 WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE  
 FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT  
 THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSE  
 SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL  
 BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF  
 HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH  
 QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENEILLUSTRATION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT. THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARKED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY. BUT THE FBI HAS OTHER WAYS TO CATCH WRONGDOERS—

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPY <sup>JUST BEFORE</sup> ~~RIN~~ ~~RING-BART~~ IN WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

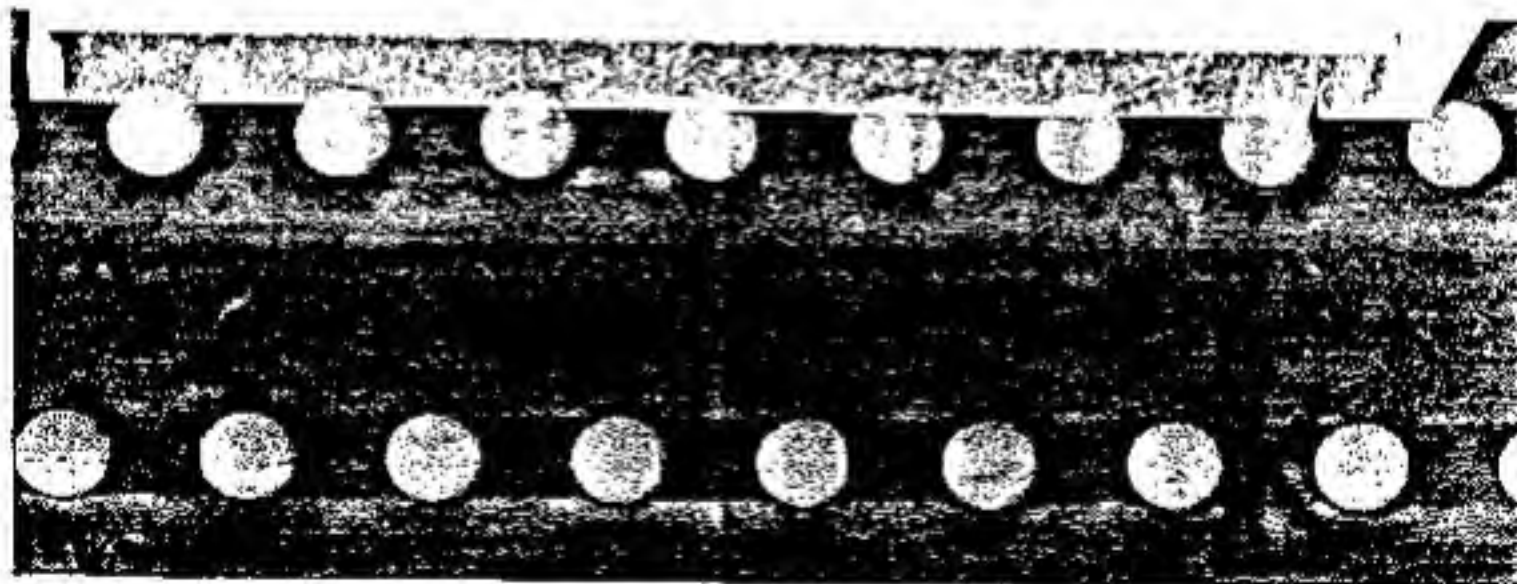
MEDIUM SHOT - Dirk standing in front of desk.

FADE IN

DIRK

Yes, in peace, or war...the FBI does a big job keeping our country safe to live in. Tomorrow, we'll go looking for clues... and follow FBI agents step by step as they track down a bank robber. I hope you'll join me then. So long.

FADE OUT



2 MEDIUM SHOT - Dirk stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK

(turning toward  
camera, walks over  
to desk)

Let's return now to complete our inspection  
of the FBI's modern Fingerprint Bureau.

FADE OUT



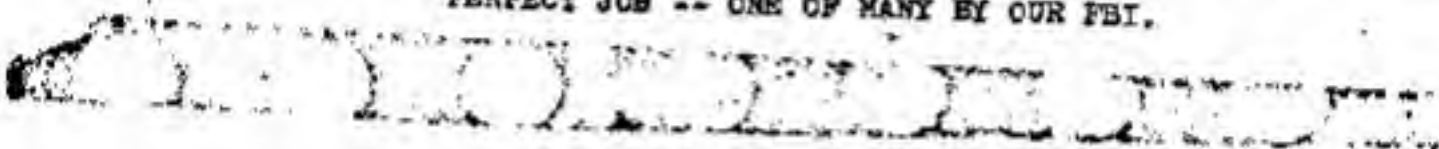
SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

23 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.



1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE

FULL SHOT - Dirk is leaning over desk rummaging through papers looking under books, etc. There's a long printed necktie in the middle drawer, out of sight.

FADE IN

DIRK

(muttering to himself)

I know it's here someplace...

(looks up to discover audience)

...Oh, hi, everyone. I'll be right with you.

(continues search, finally pulls out middle drawer)

Here it is...

(pulls out tie)

...One of the clues in today's big case.

(starts around to front of desk)

If you missed our first two episodes, my name is Dirk Metzger...

(jumps up and sits on desk)

...and I'm right in the middle of telling you all about the FBI

CAMERA starts to dolly in.

DIRK

(continuing)

You know, the collecting and safe keeping of evidence...

(gestures with tie)

is a vital part of FBI work. Police, too, for that matter. Without clues, a criminal would seldom be caught. Luckily though, they all seem to forget something.

(jumps down off desk)

In gathering my story on the FBI...

(starts back around desk)

...I got to visit the scene of a make-believe murder. It was a training exercise for new agents and the clues were planted. That's why I call it...

FADE OUT

94-4-4667-20

SCENE

NARRATION

1 title

...THE CASE OF TOO MANY CLUES!

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINEES, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE NECKTIE WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS HARDLY LEAVE SO MANY CLUES. BUT THE TRAINEES LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCHING THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN --  
.45 AUTOMATIC. (pause) ~~BY NOW I KNEW HOW TO HANDLE ONE. THANKS TO AGENT HELL BACK AT THE FIRING RANGE.~~

~~THE FIRST THING I DID WAS DROP OUT THE CLIP OF AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE. THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.~~

cut shot  
of Dirk  
handling gun.  
6 drops out clip  
gun on ground &  
then dissolve to  
empty cartridge  
cases in scene # 8  
3 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY. I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS ~~WOULDN'T~~ <sup>MIGHT NOT</sup> BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS. (wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB, BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON D. C. THE ~~AGENT~~ <sup>ASSISTANT DIRECTOR</sup> IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A <sup>SON</sup> ~~GRANDSON~~ OR <sup>DAUGHTER</sup> ~~GRANDDAUGHTER~~ WHO IS A MICKEY MOUSE CLUB FAN... BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED... AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU Dirk

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK... SO HE CALLED IN ONE OF HIS STAFF -- AGENT REBE BIDEZ TO LET ME FOLLOW THE CASE;

SCENENARRATION

13 title

I CALL IT, THE CASE OF THE BURGLED BANK ROBBERY...AND YOU'LL SOON SEE WHY!

14 down hall

I FOLLOWED AGENT BIREZ DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...

15 title

...THE MISSPELLED NOTE!

16 walk into room

THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!

17 pull out note

LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A SCICK UP. BE QUITE AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET" INSTEAD OF "QUITE" -- BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.

18 to files

AS I WAS GOING TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILES...AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. ~~THESE FILES~~ THESE FILES CONTAIN ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN MAKE OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.



SCENENARRATION

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICK UP" - BUT "QUIET" IS ALSO MISSPELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN WHEN THEY SAY, "A CRIMINAL ALWAYS MAKES A MISTAKE!"

(fade out)



FBI (Live Action)  
8244-094-C - Episode 3

Page two

2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

FADE IN

DIRK  
We're just beginning to see how the FBI  
Laboratory helps in catching criminals.  
To find out more, let's get back to the  
case of THE BUNGLED BANK ROBBERY.

FADE OUT

MEDIUM SHOT - Dirk now half seated on the front edge of the desk.

FADE IN

DIRK

(looking off stage, he faces camera)

Well, clue number two, like the note, indicates our suspect must be the robber. But, the more proof for a jury, the better. Time's up now, but tomorrow we'll watch them examine the rest of the evidence. THEN, THE CAPTURE. It's worth seeing, believe me. So long, now!

FADE OUT

23 walks down hall

A FEW DAYS LATER, I WAS CALLED BACK TO THE FBI

LABORATORY IN WASHINGTON, D. C. AGENT BIDEZ AND I WENT  
STRAIGHT TO THE METALLURGY AND PETROGRAPHIC UNIT. NOW, THEY  
HAD JUST RECEIVED A PACKAGE FROM THEIR NEW YORK OFFICE  
CONTAINING MORE VALUABLE EVIDENCE TO BE CHECKED BY THE  
LABORATORY.



SCENENARRATION

24 CU Dirk

I LEARNED WHEN AGENTS AND THE NEW YORK POLICE WENT TO THE SUSPECT'S ADDRESS, HE HAD GONE. BUT THEY FOUND SEVERAL PIECES OF EVIDENCE, WHICH THEY HOPED WOULD DEFINITELY ESTABLISH THEIR SUSPECT AS THE BANK ROBBER.

25 takes out clues

EVERYTHING HAD BEEN CAREFULLY WRAPPED AND MARKED JUST AS WE SAW DURING THE CASE OF "TOO MANY CLUES." THERE WAS A GUN...AN OLD PAIR OF SHOES. IMPORTANT EVIDENCE -- BECAUSE DURING THE HOLDUP, THE GUNMAN FIRED A WILD SHOT AND DOVE THROUGH A WINDOW TO ESCAPE AFTER THE BANK TELLER HAD SOUNDED THE ALARM. HE ALSO LEFT DIRTY SHOE IMPRESSIONS ON THE BANK FLOOR.

26 Dirk watching

(wait one second)... THE JOB NOW IS TO EXAMINE THIS EVIDENCE. A PIECE OF FABRIC FROM THE WINDOW. A BULLET FOUND IN THE WALL.

27 title

CLUE NUMBER TWO. THE DUSTY SHOES.

28 takes out shoes

SHOES NEARLY ALWAYS LEAVE TELL-TALE PRINTS...SO THEY ARE FIRST TO BE EXAMINED.

29 box from pocket

THE ROBBER DOVE THROUGH A WINDOW...AND UNDER A MICROSCOPE, THE EXAMINER FINDS A SLIVER OF GLASS. THIS COULD BE GLASS FROM THE BROKEN WINDOW.

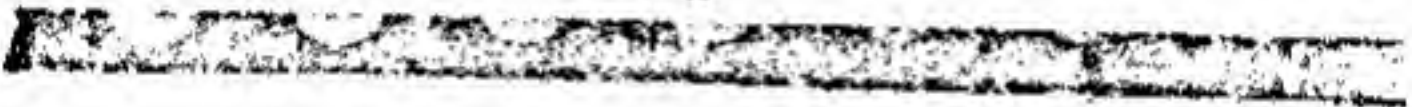


SCENENARRATION

30 scrape shoes

NEXT, THE SHOES ARE SCRAPED FOR DIRT TO SEE IF IT'S THE SAME SOIL AS FOUND ON THE BANK FLOOR. THIS TEST IS MADE IN A MINIATURE FURNACE. BOTH SAMPLES, ONE FROM THE BANK...THE OTHER FROM THE SHOES, ARE PLACED IN THE FURNACE HOLDER. THEY ARE THEN COVERED WITH A LAYER OF ALUMINUM OXIDE. THIS KEEPS OXYGEN FROM DAMAGING THE SOIL WHEN IT IS HEATED TO A HIGH TEMPERATURE.

*and turned on for auto*  
AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.



FBI (Live Action)  
8244-094-C - Episode 4  
Doug Duitsman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS TWO EPISODES.

MEDIUM SHOT - Dirk Metzger is bending over desk looking through a microscope. He looks up.

FADE IN

DIRK

Hi, Housekeepers.

(stands up  
straight)

Today, we complete our story on the  
FBI. Now comes the climax!

(walks around  
desk)

In case you missed yesterday's episode...  
my name is Dirk Metzger, and we're hot on  
the trail of a dangerous bank robber.  
Already we've seen the FBI use a note and  
a pair of shoes to partly identify our man.  
But there's still more clues to be examined  
before we're sure. I call it, THE CASE OF  
THE BUNGLED BANK ROBBERY, because of all the  
clues the robber left behind. We'll wind up  
the case later on by watching FBI agents  
re-enact the capture of this criminal.

(jumps up to sit  
on desk)

Okay...now to finish my story. Let's go  
to the FBI Laboratory in Washington, D. C.,  
and CLUE NUMBER THREE...

FADE OUT



SCENE

NARRATION

1 title

...THE ONCE-PIRED REVOLVER:

2 enter room

THE TRAIL OF EVIDENCE LEADS SPECIAL AGENT RENE BLUEZ AND MYSELF TO THE FIREARMS UNIT OF THE FBI LABORATORY. REMEMBER, A BULLET HAD BEEN FOUND IN THE BANK. WE'RE JUST IN TIME TO SEE THE EXAMINER MAKE A BALLISTICS TEST THAT'S A TEST TO SEE IF THE BULLET HAD BEEN FIRED BY THIS GUN -- THE ONE FOUND IN THE SUSPECT'S APARTMENT.

3 enter room

(wait seven seconds)... THE NEXT JOB IS TO FIND THE TEST BULLETS...AND THEY LET ME HELP. THEY CALL THIS THE RECOVERY BOX...AND IT'S JAM-PACKED WITH COTTON SO THE BULLETS WON'T GO THROUGH. IT DIDN'T TAKE US LONG TO FIND WHAT WE WERE AFTER. (pause) IF THESE TEST SLUGS MATCH THE ONE FOUND IN THE BANK...IT'LL PROVE THE SUSPECT'S GUN WAS USED BY THE HOLDUP MAN.

4 at machine

TO STUDY THE BULLETS, THE EXAMINER MOUNTS THEM IN BEESSWAX UNDER A POWERFUL MICROSCOPE. SHOULD ALL THREE SHOW THE SAME TINY GROOVES AND MARKINGS, THE FBI WILL KNOW THEY WERE FIRED BY THE SAME GUN. THAT'S BECAUSE NO TWO GUN BARRELS ARE ALIKE. THEY ALL LEAVE THEIR OWN TINY LINES AND IMPRESSIONS ON THE BULLETS WHIZZING THROUGH.

94-4-46(7)-20  
ENCLOSURE

SCENENARRATION

5 Dirk looks

UNDER THE MICROSCOPE I COULD SEE THEY WERE EXACTLY ALIKE. THE MICROSCOPE BRINGS THE SLUGS INTO POSITION - END TO END - AND YOU CAN SEE YOURSELF HOW THE LINES MATCH.

6 title

CLUE NUMBER FOUR...BLOOD STAINS!

7 serology section

WHEN THE BANK ROBBER ESCAPED, HE JUMPED THROUGH A WINDOW AND APPARENTLY CUT HIMSELF. STAINS...THAT LOOKED LIKE BLOOD...WERE FOUND ON A PIECE OF THE SHATTERED GLASS. IT WAS SENT TO THE SEROLOGY SECTION TO BE EXAMINED.

CU Dirk

TO FIND OUT IF THE STAINS ARE BLOOD, THE EXAMINER MAKES WHAT IS CALLED A BENZIDINE TEST, IN WHICH THE CHEMICAL BENZIDINE IS DROPPED ON A COTTON SWAB. THE SWAB IMMEDIATELY TURNS DARK BLUE - INDICATING BLOOD. (pause) BUT - IS IT HUMAN BLOOD? THE NEXT TEST WILL TELL.

pan from knife

THIS STEP IS VITALLY IMPORTANT. IF THE STAINS TURN OUT TO BE HUMAN BLOOD, THEN THERE WILL BE GOOD REASON TO BELIEVE THE SUSPECT HAD BEEN INJURED. SCRAPINGS FROM THE STAIN ARE PLACED IN A TUBE.

8 cuts shirt

A BLOODSTAIN WAS ALSO FOUND ON THE SUSPECT'S SHIRT -- THE ONE FOUND IN HIS APARTMENT. THIS FURTHER INDICATED INJURY - AND IT MUST BE GIVEN THE SAME TEST. A PIECE IS CUT OUT.

SCENENARRATION

11 looks at tubes


BOTH BLOOD SAMPLES HAVE BEEN COVERED WITH A SPECIAL ANTI-HUMAN SERUM...AND THE EXAMINER CHECKS THEIR REACTION. (pause) CONVINCED THAT BOTH STAINS ARE HUMAN BLOOD, THE NEXT STEP IS TO DETERMINE THEIR GROUPINGS, OR BLOOD TYPES. A SLIDE CONTAINING THE SAMPLES IS PLACED ON AN AGITATING MACHINE.

12 CU agitating

(wait two seconds)... AFTER AGITATING FOR SEVERAL MINUTES, THE SLIDE IS PUT UNDER A MICROSCOPE TO BE STUDIED. IF BOTH ARE OF THE SAME TYPE, THE FBI WILL KNOW THE STAINS ON THE WINDOW ~~WERE LEFT BY THE INJURED SUSPECT~~ <sup>(COULD HAVE BEEN)</sup> LEFT BY THE INJURED SUSPECT.

13 fill chart

IT LOOKS MORE AND MORE AS IF OUR SUSPECT IS THE HOLD-UP MAN. THE CHART SHOWS BOTH BLOOD SAMPLES ARE OF "B" TYPE BLOOD.





PADE IN

DIRK

So far, all the evidence examined in the Bangled Bank Robbery case points to one man. But there's still a couple of more clues to check out before we catch him. So let's explore further.

PADE OUT

(fade in)

14 title

CLUE NUMBER FIVE -- THE BROWN SHIRT!

15 unwrap shirt

THE BLOODSTAINED SHIRT FOUND IN THE SUSPECT'S APARTMENT  
HAD NOW BEEN SENT TO THE HAIR AND FIBERS UNIT OF THE  
FBI LABORATORY...ALONG WITH A PIECE OF FABRIC FOUND  
STUCK TO THE BROKEN BANK WINDOW. IT'S UP TO THE HAIR  
AND FIBERS EXPERT TO DETERMINE IF THIS PIECE OF FABRIC  
CAME FROM THE SUSPECT'S SHIRT.

SCENENARRATION

16 moves hand

THE HAIR AND FIBERS EXPERT, LIKE ALL TOP-RANKING LABORATORY PERSONNEL, IS A SPECIAL AGENT...AND NOT IN NAME ONLY. HE HAS UNDERGONE THE SAME TRAINING AS THE AGENT IN THE FIELD. (pause) THE SHIRT IS PLACED OVER A VIEWER WITH AN EXTRA STRONG LIGHT.

17 spreads it out

(wait four seconds)... WITH TWEEZERS, THE EXAMINER PICKS UP THE TINY PIECE...

18 CU fits in hole

IT FITS PERFECTLY INTO PLACE. THERE IS NO DOUBT THE TINY FRAGMENT OF CLOTH CAME FROM THE SHIRT.

19 title

NOW, OUR LAST BIG CLUE...THE SLIVER OF GLASS!

20 glass test

IN THE SPECTROGRAPHIC UNIT OF THE LABORATORY, THE EXAMINER BURNS THE SLIVER OF GLASS WE HAD FOUND IN THE SUSPECT'S SHOE. WE ARE WEARING SPECIAL GLASSES BECAUSE OF THE STRONG LIGHT. THIS MACHINE, CALLED A GRATING SPECTROGRAPH, TELLS THE EXAMINER THE SLIVER OF GLASS CAME FROM THE BANK WINDOW.

21 Dirk

WE NOW HAD OUR PROOF. THE SUSPECT WAS OUR MAN. TO GET HIM, LET'S SWITCH TO THE CASE OF NO ESCAPE.

22 title

23 surround bldg.

IT WASN'T LONG BEFORE THE FBI CAUGHT THE BANK BANDIT... AND TO SHOW ME HOW THEY DID IT, I WAS TAKEN TO COMBAT VILLAGE ON THE MARINE BASE AT QUANTICO, VIRGINIA. HERE, THEY STAGE A RE-ENACTMENT OF THE ACTUAL CAPTURE. THE SUSPECT HAD BEEN TRAPPED IN A VACANT BUILDING.

SCENENARRATION

24 man on phone

BY HANDIE-TALKIE RADIO, THE AGENTS ARE ORDERED INTO POSITION SURROUNDING THE BUILDING.

25 man on phone

SINCE THIS RE-ENACTMENT IS A TRAINING PROBLEM, UMPIRES ARE ON HAND TO GRADE THE AGENTS ON THEIR WORK.

26 man hangs up

AT LAST ALL AGENTS ARE IN PLACE -- THE BUILDING IS COMPLETELY SURROUNDED.

27 gets megaphone

WITH A MEGAPHONE, THE AGENT IN CHARGE TELLS THE CRIMINAL HE IS SURROUNDED...COME OUT WITH YOUR HANDS UP. (pause) IN THIS RE-ENACTMENT, THE SUSPECT IS REALLY A SPECIAL AGENT IN DISGUISE -- MAKING BELIEVE HE'S THE CRIMINAL. AS HE WALKS OUT, HE IS COVERED FROM EVERY ANGLE...JUST IN CASE HE HAS A GUN.

28 against wall

HE'S ORDERED AGAINST THE WALL -- FEET FIRST...HIS FEET SPREAD APART. THIS IS CALLED THE "WALL SEARCH"...IN WHICH THE PRISONER REMAINS OFF BALANCE WHILE HE IS BEING PRISSED.

29 hands gun

THE SEARCHING AGENT NEVER ALLOWS HIS GUN TO COME CLOSE TO THE SUSPECT. HE GIVES IT TO THE MAN COVERING FOR HIM. THEN HE HOOKS HIS FOOT AROUND THE SUSPECTS. A SUDDEN JERK COULD SEND THE PRISONER SPRAWLING IF HE MADE ANY FALSE MOVES. (pause) NOTHING IS OVERLOOKED. (wait three seconds)... TO BETTER EXAMINE THE MAN'S WAIST, HIS BELT IS REMOVED.

SCENENARRATION

30 changes sides	WHEN IT IS TIME TO SEARCH THE OTHER SIDE, THE SEARCHING AGENT IS CAREFUL NOT TO STEP IN FRONT OF THE COVERING AGENT'S GUN. AND THE SEARCH ISN'T FOR NAUGHT. THE AGENT FINDS A SMALL PISTOL...WHICH HE CAREFULLY CHECKS BEFORE PUTTING IN HIS POCKET.
31 handcuffed	WHEN THE SEARCH IS COMPLETED, THE SUSPECT IS HANDCUFFED -- ONE ARM AT A TIME.
32 Dirk looks	THEY TAKE NO CHANCES. A KEY DOUBLE LOCKS THE CUFFS. MEANWHILE, ACROSS THE STREET, OTHER AGENTS ENTER THE BUILDING TO SEE IF ANYONE ELSE IS HIDING INSIDE.
33 all-clear	(wait two seconds)... AT THE ALL-CLEAR, THE AGENTS MARCH THEIR MAN AWAY. I WAS CONVINCED -- THERE'S NO ESCAPING THE FBI!



3. EXT. DAY - DIRK METZGER STANDING AGAINST WASHINGTON, D. C.  
BACKDROP. THE SAME ONE USED TO OPEN EPISODE NO. ONE.

MEDIUM SHOT - Dirk.

FADE IN

DIRK

Well, that's my story on the FBI. My thanks to Mister J. Edgar Hoover for all his help. But it's only a small part of the real inside story of Washington, D. C. There's still a lot more to see behind those big doors...

(motions to backdrop)

...of our nation's capital. One thing I always wondered about was, what does a Congressman, or a Senator do? Well, I finally found out -- and tomorrow I'm going to show you. Hope I'll see you then. So long!

FADE OUT



# WALT DISNEY PRODUCTIONS

2400 WEST SIAMERA AVE. • BUREAU, CALIFORNIA • CABLE ADDRESS: DISNEY

MICKEY MOUSE  
NEWSREEL UNIT

William C. Park / Mr. Nichols Editor  
Bill Park

October 14, 1957

Mr. Louis B. Nichols  
Federal Bureau of Investigation  
Constitution Avenue, between  
Ninth and Tenth Streets  
Washington 25, D. C.

Dear Mr. Nichols:

Walt Disney Productions

So - we started to make two stories, each eleven minutes long, on your FBI. But by the time Uncle Hugo and you fellows got through with the deal, we had four eleven-minute subjects intimately tied together. We have written the on-stage which will be shot and recorded here at the studio beginning November 18th, plus the off stage which will be recorded at the same time - all by the talented young Dirk Metzger.

Before we began cutting, I screened all of the material in camera-run sequences, more or less as they have been shot, for Mervyn Leroy and his writer. We did this in compliance with his request. He wanted first to check on photographic possibilities inside your buildings and at Quantico and I imagine also the general "feel" of your subject matter, photographically.

They liked Hugo's coverage, and expressed to me their very great satisfaction that we at Disney would be releasing the material, Friday, January 24th, Monday, January 27th, Tuesday, January 28th and Wednesday, January 29th. They seemed to feel that the release would serve as an advanced trailer for "The FBI Story" - which would be released in the Fall.

As you will observe upon reading the script herewith, we have attempted to build suspense in the form of a running story, following the normal chronology in the solution of a given case.

Also, in order better to chapterize the succession steps, we have used the device of sub-titles, illustrating each one with characteristic Disney drawings. I can't send these on to you because our Art Department still has not completed all of the work. However, the sub-titles are indicated in the script.

RECORDED - 20

15 NOV 14 1957

EX-131

19

20  
227-131  
64 NOV 21 1957

AGREEMENT MUST BE MADE ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

WALT DISNEY PRODUCTIONS

Mr. Louis B. Nichols

- 2 -

October 14, 1957

I do trust that you will give the scripts the fine-combed treatment because now is the time for us to correct errata. Our boys have done their best to keep the script accurate, but at the same time not to encumber the story with an over-abundance of technical definitions.

Let me express our sincere appreciation of all that you and your associates have done to enable Hugo to turn in top coverage. This I believe he has done very admirably. I hope you will agree.

Sincerely,

*Bill Park*

William C. Park  
NEWSREEL EDITOR

WCP:bl  
encl.-script

FBI (Live Action)  
8244-C - Episode 1  
Doug Duitman - 10/14/57

1 EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.,  
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.  
DIRK IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SHOT  
partially facing backdrop. He speaks before turning.

PAGE IN

DIRK

(looking at  
backdrop)

Washington, D. C. -- quite a place...  
(turns to  
camera)

...believe me! I'm Dirk Metzger.  
Maybe some of you will remember me as  
a Mickey Mouse Club foreign correspondent  
from a couple of years ago. Well, Walt  
Disney has now assigned me to cover  
Washington...

(gestures with  
hand at backdrop)

...not from the tourist angle, as we just  
saw...but Washington from the inside. What  
goes on behind those big doors? As a  
Mickey Mouse Club reporter I did a little  
exploring, and for the next TWO WEEKS,  
I'm going to show you what I saw...  
where I went...what I did. Follow me.

94-4-4667-21 ENCLOSURE

PAGE OUT

FBI (Live Actl )  
8244-094-C - Episode 4  
Doug Daitman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS TWO  
EPISODES.

MEDIUM SHOT - Dirk Metzger is bending over desk looking through  
a microscope. He looks up.

FADE IN

DIRK

Hi, Kousaketeers.

(stands up  
straight)

Today, we complete our story on the  
FBI. Now comes the climax!

(walks around  
desk)

In case you missed yesterday's episode...  
my name is Dirk Metzger, and we're hot on  
the trail of a dangerous bank robber.  
Already we've seen the FBI use a note and  
a pair of shoes to partly identify our man.  
But there's still more clues to be examined  
before we're sure. I call it, THE CASE OF  
THE BUMBLED BANK ROBBERY, because of all the  
clues the robber left behind. We'll wind up  
the case later on by watching FBI agents  
re-enact the capture of this criminal.

(jumps up to sit  
on desk)

Okay...now to finish my story. Let's go  
to the FBI Laboratory in Washington, D. C.,  
and CLUE NUMBER THREE.

4-4-4667-21 ENCLOSURE

FADE OUT



FBI (Narration)  
8241-094-C - Episode 4  
Doug Duitman - 10/11/57

SCENE

NARRATION

1 title

...THE ONCE-FIRED REVOLVER!

2 enter room

THE TRAIL OF EVIDENCE LEADS SPECIAL AGENT RENE BIDEZ AND MYSELF TO THE FIREARMS UNIT OF THE FBI LABORATORY. REMEMBER, A BULLET HAD BEEN FOUND IN THE BANK. WE'RE JUST IN TIME TO SEE THE EXAMINER MAKE A BALLISTICS TEST. THAT'S A TEST TO SEE IF THE BULLET HAD BEEN FIRED BY THIS GUN -- THE ONE FOUND IN THE SUSPECT'S APARTMENT.

3 enter room

(wait seven seconds)... THE NEXT JOB IS TO FIND THE TEST BULLETS...AND THEY LET ME HELP. THEY CALL THIS THE RECOVERY BOX...AND IT'S JAM-PACKED WITH COTTON SO THE BULLETS WON'T GO THROUGH. IT DIDN'T TAKE US LONG TO FIND WHAT WE WERE AFTER. (pause) IF THESE TEST SLUGS MATCH THE ONE FOUND IN THE BANK...IT'LL PROVE THE SUSPECT'S GUN WAS USED BY THE HOLDUP MAN.

4 at machine

TO STUDY THE BULLETS, THE EXAMINER MOUNTS THEM IN BRASS UNDER A POWERFUL MICROSCOPE. SHOULD ALL THREE SHOW THE SAME TINY GROOVES AND MARKINGS, THE FBI WILL KNOW THEY WERE FIRED BY THE SAME GUN. THAT'S BECAUSE NO TWO GUN BARRELS ARE ALIKE. THEY ALL LEAVE THEIR OWN TINY LINES AND IMPRESSIONS ON THE BULLETS WHIZZING THROUGH.

~~REDACTED~~

SCENENARRATION

5 Dirk looks

UNDER THE MICROSCOPE I COULD SEE THEY WERE EXACTLY ALIKE. THE MICROSCOPE BRINGS THE SLUGS INTO POSITION - END TO END - AND YOU CAN SEE YOURSELF HOW THE LINES MATCH.

6 title

CLUE NUMBER FOUR...BLOOD STAINS!

7 serology section

WHEN THE BANK ROBBER ESCAPED, HE JUMPED THROUGH A WINDOW AND APPARENTLY CUT HIMSELF. STAINS...THAT LOOKED LIKE BLOOD...WERE FOUND ON A PIECE OF THE SHATTERED GLASS. IT WAS SENT TO THE SEROLOGY SECTION TO BE EXAMINED.

8 CU Dirk

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9 pan from knife

THIS STEP IS VITALLY IMPORTANT. IF THE STAINS TURN OUT TO BE HUMAN BLOOD, THEN THERE WILL BE GOOD REASON TO BELIEVE THE SUSPECT HAD BEEN INJURED. SCRAPINGS FROM THE STAIN ARE PLACED IN A TUBE.

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A BLOODSTAIN WAS ALSO FOUND ON THE SUSPECT'S SHIRT -- THE ONE FOUND IN HIS APARTMENT. THIS FURTHER INDICATED INJURY - AND IT MUST BE GIVEN THE SAME TEST. A PIECE IS CUT OUT.

2 MEDIUM SHOT - Dirk sitting on front of desk.

FADE IN

DIRK

So far, all the evidence examined in the Bungled Bank Robbery case points to one man. But there's still a couple of more clues to check out before we catch him. So let's explore further.

FADE OUT

SCENENARRATION

11 looks at tubes

BOTH BLOOD SAMPLES HAVE BEEN COVERED WITH A SPECIAL ANTI-HUMAN SERUM...AND THE EXAMINER CHECKS THEIR REACTION. (pause) CONVINCED THAT BOTH STAINS ARE HUMAN BLOOD, THE NEXT STEP IS TO DETERMINE THEIR GROUPINGS, OR BLOOD TYPES. A SLIDE CONTAINING THE SAMPLES IS PLACED ON AN AGITATING MACHINE.

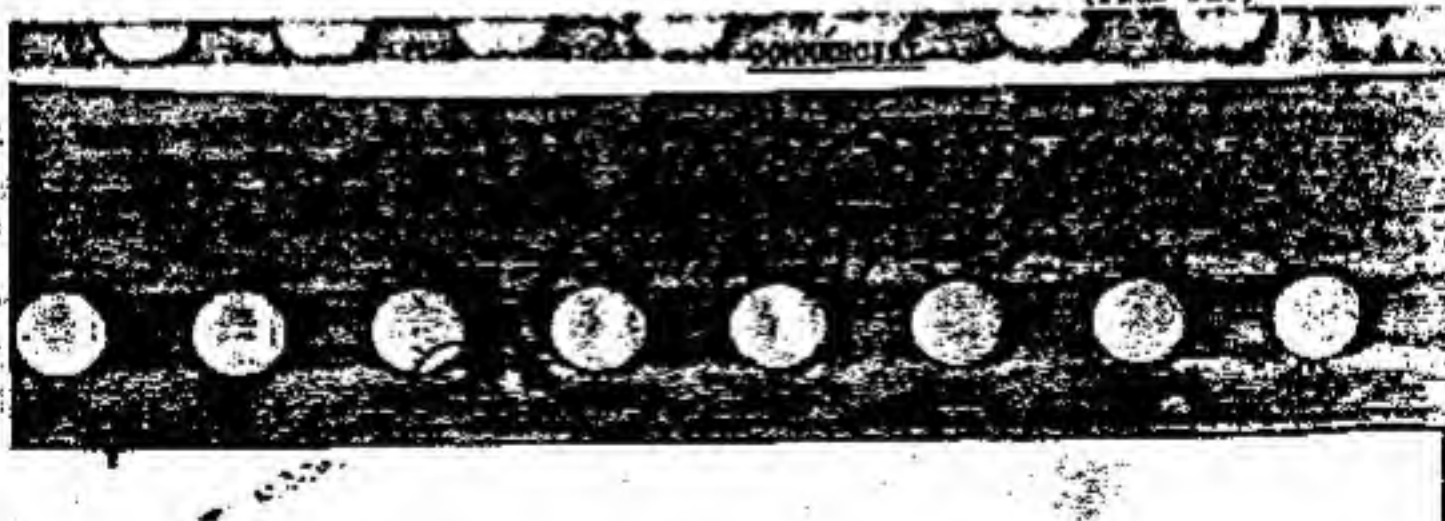
12 CU agitating

(wait two seconds)... AFTER AGITATING FOR SEVERAL MINUTES, THE SLIDE IS PUT UNDER A MICROSCOPE TO BE STUDIED. IF BOTH ARE OF THE SAME TYPE, THE FBI WILL KNOW THE STAINS ON THE WINDOW WERE MOST LIKELY LEFT BY THE INJURED SUSPECT.

13 fill chart

IT LOOKS MORE AND MORE AS IF OUR SUSPECT IS THE HOLD-UP MAN. THE CHART SHOWS BOTH BLOOD SAMPLES ARE OF "B" TYPE BLOOD.

(fade out)



14 title

(fade in)

CLUE NUMBER FIVE -- THE TORN SHIRT!

15 unwrap shirt

THE BLOODSTAINED SHIRT FOUND IN THE SUSPECT'S APARTMENT  
HAD NOW BEEN SENT TO THE HAIR AND FIBERS UNIT OF THE  
FBI LABORATORY...ALONG WITH A PIECE OF FABRIC FOUND  
STUCK TO THE BROKEN BANK WINDOW. IT'S UP TO THE HAIR  
AND FIBERS EXPERT TO DETERMINE IF THIS PIECE OF FABRIC  
CAME FROM THE SUSPECT'S SHIRT.



SCENENARRATION

16 moves hand

THE HAIR AND FIBERS EXPERT, LIKE ALL TOP-RANKING LABORATORY PERSONNEL, IS A SPECIAL AGENT...AND NOT IN NAME ONLY. HE HAS UNDERGONE THE SAME TRAINING AS THE AGENT IN THE FIELD. (pans) THE SHIRT IS PLACED OVER A VIEWER WITH AN EXTRA STRONG LIGHT.

17 spreads it out

(wait four seconds)... WITH TWEEZERS, THE EXAMINER PICKS UP THE TINY PIECE...

18 CU fits in hole

IT FITS PERFECTLY INTO PLACE. THERE IS NO DOUBT THE TORN FRAGMENT OF CLOTH CAME FROM THE SHIRT.

19 title

NOW, OUR LAST BIG CLUE...THE SLIVER OF GLASS!

20 glass test

IN THE SPECTROGRAPHIC UNIT OF THE LABORATORY, THE EXAMINER BURNS THE SLIVER OF GLASS WE HAD FOUND IN THE SUSPECT'S SHOE. WE ARE WEARING SPECIAL GLASSES BECAUSE OF THE STRONG LIGHT. THIS MACHINE, CALLED A GRATING SPECTROGRAPH, TELLS THE EXAMINER THE SLIVER OF GLASS CAME FROM THE BANK WINDOW.

21 Dirk

WE NOW HAD OUR PROOF. THE SUSPECT WAS OUR MAN. TO GET HIM, LET'S SWITCH TO THE CASE OF NO ESCAPE.

22 title

23 surround bldg.

IT WASN'T LONG BEFORE THE FBI CAUGHT THE BANK BANDIT... AND TO SHOW ME HOW THEY DID IT, I WAS TAKEN TO COMBAT VILLAGE ON THE MARINE BASE AT QUANTICO, VIRGINIA. HERE, THEY STAGE A RE-ENACTMENT OF THE ACTUAL CAPTURE. THE SUSPECT HAD BEEN TRAPPED IN A VACANT BUILDING.

SCENE 2NARRATION

24 man on phone

BY HANDIE-TALKIE RADIO, THE AGENTS ARE ORDERED INTO POSITION SURROUNDING THE BUILDING.

25 man on phone

SINCE THIS RE-ENACTMENT IS A TRAINING PROBLEM, UMPIRES ARE ON HAND TO GRADE THE AGENTS ON THEIR WORK.

26 man hangs up

AT LAST ALL AGENTS ARE IN PLACE -- THE BUILDING IS COMPLETELY SURROUNDED.

27 gets megaphone

WITH A MEGAPHONE, THE AGENT IN CHARGE TELLS THE CRIMINAL HE IS SURROUNDED...COME OUT WITH YOUR HANDS UP. (pause) IN THIS RE-ENACTMENT, THE SUSPECT IS REALLY A SPECIAL AGENT IN DISGUISE -- MAKING BELIEVE HE'S THE CRIMINAL. AS HE WALKS OUT, HE IS COVERED FROM EVERY ANGLE...JUST IN CASE HE HAS A GUN.

28 against wall

HE'S ORDERED AGAINST THE WALL -- FACE FIRST...HIS FEET SPREAD APART. THIS IS CALLED THE "WALL SEARCH"...IN WHICH THE PRISONER REMAINS OFF BALANCE WHILE HE IS BEING FRISKED.

29 hands gun

THE SEARCHING AGENT NEVER ALLOWS HIS GUN TO COME CLOSE TO THE SUSPECT. HE GIVES IT TO THE MAN COVERING FOR HIM. THEN HE ROCKS HIS FOOT AROUND THE SUSPECTS. A SUDDEN JERK COULD SEND THE PRISONER SPRAWLING IF HE MADE ANY FALSE MOVES. (pause) NOTHING IS OVERLOOKED. (wait three seconds)... TO BETTER EXAMINE THE MAN'S WAIST, HIS BELT IS REMOVED.

SCENENARRATION

30 changes sides

WHEN IT IS TIME TO SEARCH THE OTHER SIDE, THE SEARCHING AGENT IS CAREFUL NOT TO STEP IN FRONT OF THE COVERING AGENT'S GUN. AND THE SEARCH ISN'T FOR NAUGHT. THE AGENT FINDS A SMALL PISTOL...WHICH HE CAREFULLY CHECKS BEFORE PUTTING IN HIS POCKET.

31 handcuffed

WHEN THE SEARCH IS COMPLETED, THE SUSPECT IS HANDCUFFED -- ONE ARM AT A TIME.

32 Dirk looks

THEY TAKE NO CHANCES. A KEY DOUBLE LOCKS THE CUFFS. MEANWHILE, ACROSS THE STREET, OTHER AGENTS ENTER THE BUILDING TO SEE IF ANYONE ELSE IS HIDING INSIDE.

33 all-clear

(wait two seconds)... AT THE ALL-CLEAR, THE AGENTS MARCH THEIR MAN AWAY. I WAS CONVINCED -- THERE'S NO ESCAPING THE FBI!

3 EXT. DAY - DIRK METZGER STANDING AGAINST WASHINGTON, D. C.  
BACKDROP. THE SAME ONE USED TO OPEN EPISODE NO. ONE.

MEDIUM SHOT - Dirk.

FADE IN

DIRK

Well, that's my story on the FBI. My thanks to Mister J. Edgar Hoover for all his help. But it's only a small part of the real inside story of Washington, D. C. There's still a lot more to see behind those big doors...

(motions to backdrop)

...of our nation's capital. One thing I always wondered about was, what does a Congressman, or a Senator do? Well, I finally found out -- and tomorrow I'm going to show you. Hope I'll see you then. So long!

FADE OUT

FBI (Narration)  
8244-094-C - Episode 1  
Doug Duitsman - 10/11/57

SCENE

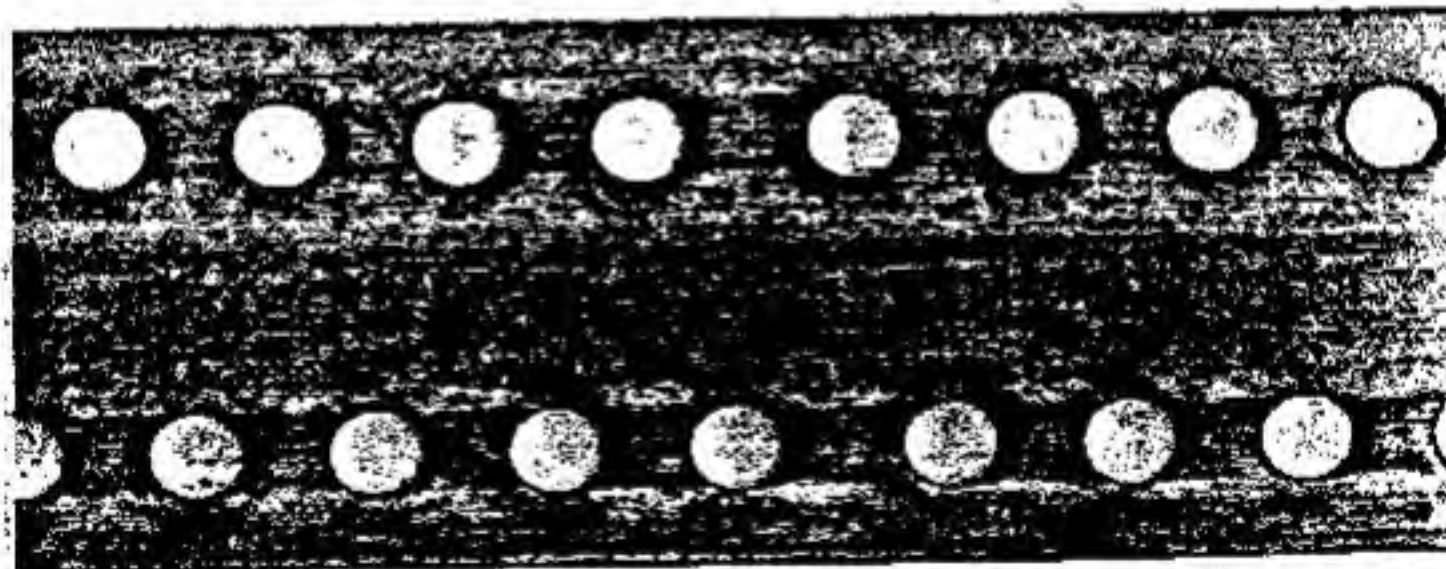
1 LS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY... AND  
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY  
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF  
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.  
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

LUCKY AMERICANS!

(out to stage)





2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.  
HEADED DOWN PENNSYLVANIA AVE...AND MADE A BEELINE  
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS  
OF THE FBI!

3 meet Hoover.

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER  
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND  
OUT HE KNEW ALL ABOUT THE MICKY MOUSE CLUB...AND HE  
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE  
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

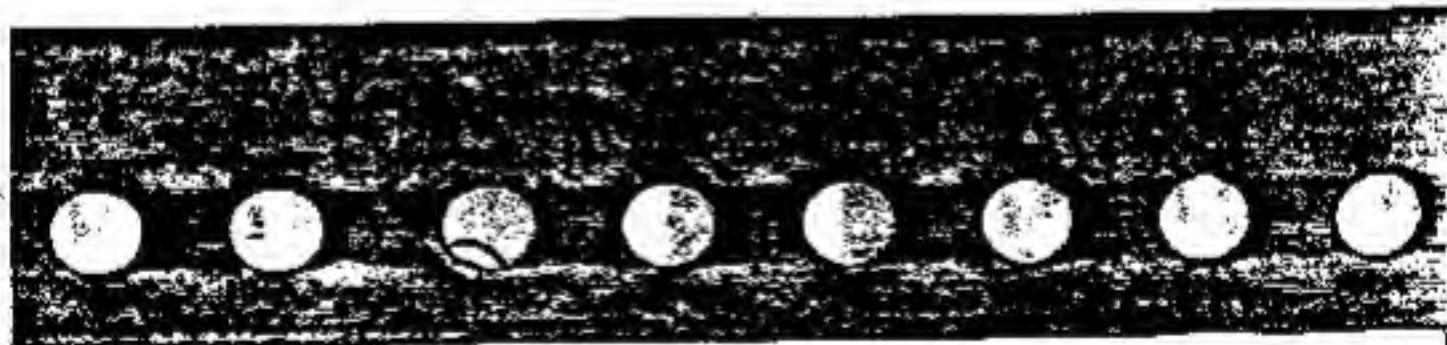
4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME  
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE  
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT  
WAS DONE BY REMINGTON, THE FAMOUS SCULPTOR.

5 turns statue

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF  
THE FBI SINCE 1935 WHEN HE WAS ONLY 29 YEARS OLD. (pause  
MEETING HIM WAS A PRETTY BIG THRILL.)

(dissolve to):



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS IN FIGHTING CRIME. SPECIAL AGENT BRILL WAS ASSIGNED TO SHOW ME AROUND.

7 CU reload

HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show p11

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT BRILL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER... AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRISE TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.

SCENENARRATION

12 G-man

THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN WEARING A BADGE...

13 Dillinger

AND THE FOUR GANGSTERS WE JUST SAW. THE AGENT'S JOB IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.

14 agent walks

AGENT BRANT GETS THE JOB!

15 pan crook

THAT'S ALL FOR BABY FACE NELSON.

16 agent waves

A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.

17 towel face

THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM, BUT DOESN'T FIRE!

18 crook draws

RECOGNIZE HIM? AL BRADY...

18a g-man

THERE'S THE G-MAN.

18b Dillinger

AND RIGHT NEXT DOOR - DILLINGER!

19 two bad men

TWO GUNMEN AT ONCE. THE G-MAN SHOOTS THE ONE LOOKING AT HIM FIRST...THEN THE OTHER.

20 takes cover

HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS HANDKERCHIEF.

SCENE

NARRATION

21 boy

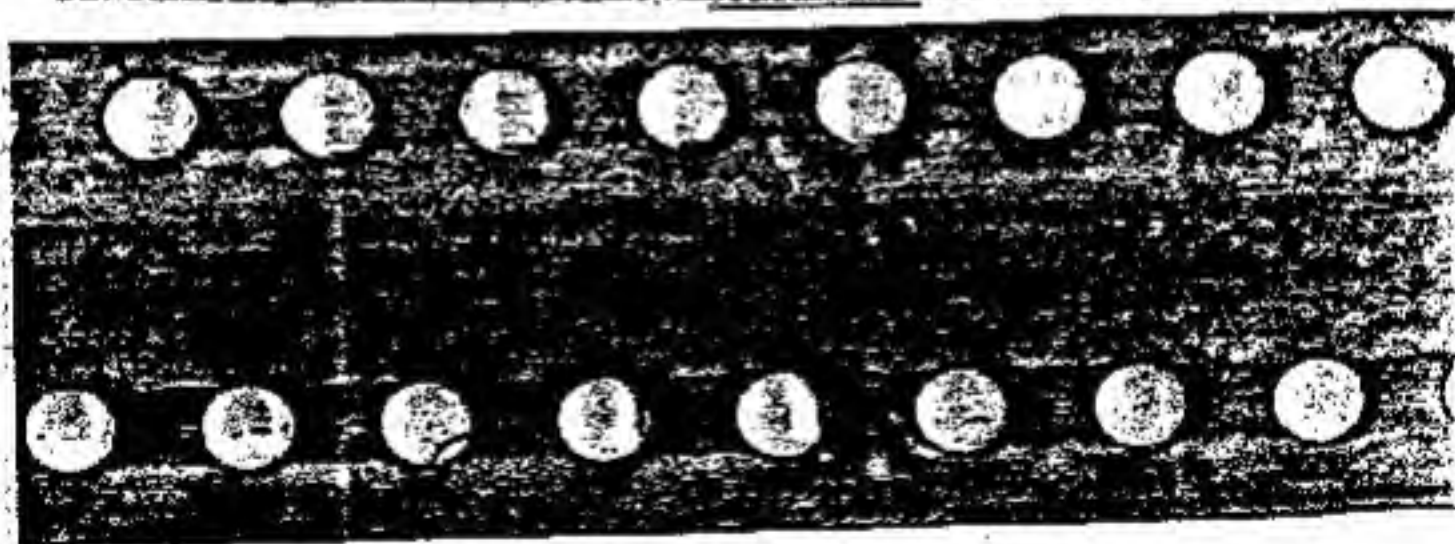
COOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO  
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK FAST, BUT  
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)...v

CONFIDENTIAL



2

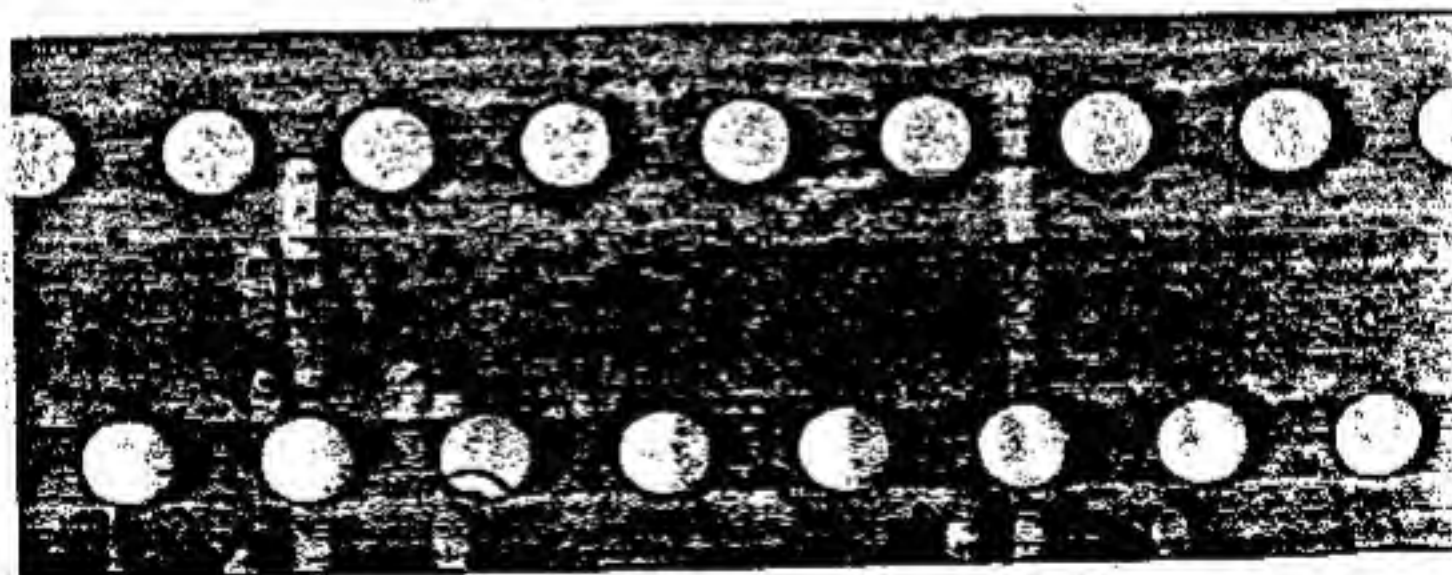
MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Now let's get back to the firing range.  
But first, I hope you have a pencil  
and paper handy, because in a minute we're  
going to play a game...so you can see  
what kind of a special agent you'd be.

FADE OUT





(fade in)...

23 agents draw

(wait two seconds)... LOOK AT 'EM DRAW! AS FAST AS BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.

24 light

THIS LIGHT TELLS THE WINNER.

25 moving target

MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME TO THE SHARP-SHOOTING G-MAN.

26 lights

THE LIGHTS SHOW A PERFECT SCORE!

27 LS fire rifle

(wait for shots).. TODAY, OUR FEDERAL AGENTS MUST BE FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR AGAINST CRIME AND CRIMINALS. (wait two seconds)... A REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL...AS THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot

EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE ME...WATCH THIS!

SCENE

NARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN HALF...HITTING BOTH TARGETS

31 boy & man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE!

(dissolve to)

32 judo

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS IN HAND-TO-HAND FIGHTING...LIKE JIJITSU...AND BELIEVE ME, IT'S WISE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU MIGHT END UP LIKE THIS.

34 choking

OR CHOKER HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY SITUATION...AGAINST ANY OPPONENT. BIG OR SMALL.

35 boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A FUNNY THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR WEIGHT. (pause) NOW TO PLAY OUR GAME!

36 title

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO THE FBI'S IDENTIFICATION DIVISION IN WASHINGTON, D. C.

SCENENARRATION

38 13 classroom

HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTION ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHEN YOU LOOK. DON'T MISS A THING, BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREADED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM pegged TO A "T". NO POOLING... THERE'S NO POOLIN' A SPECIAL AGENT OF THE FBI!

3 MEDIUM SHOT - Dirk Metzger in front of backdrop.

PAGE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of our's and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observe...then write it down.

(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-burp machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Housekateer.

TOMMY

(to camera)

Hiya mug!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

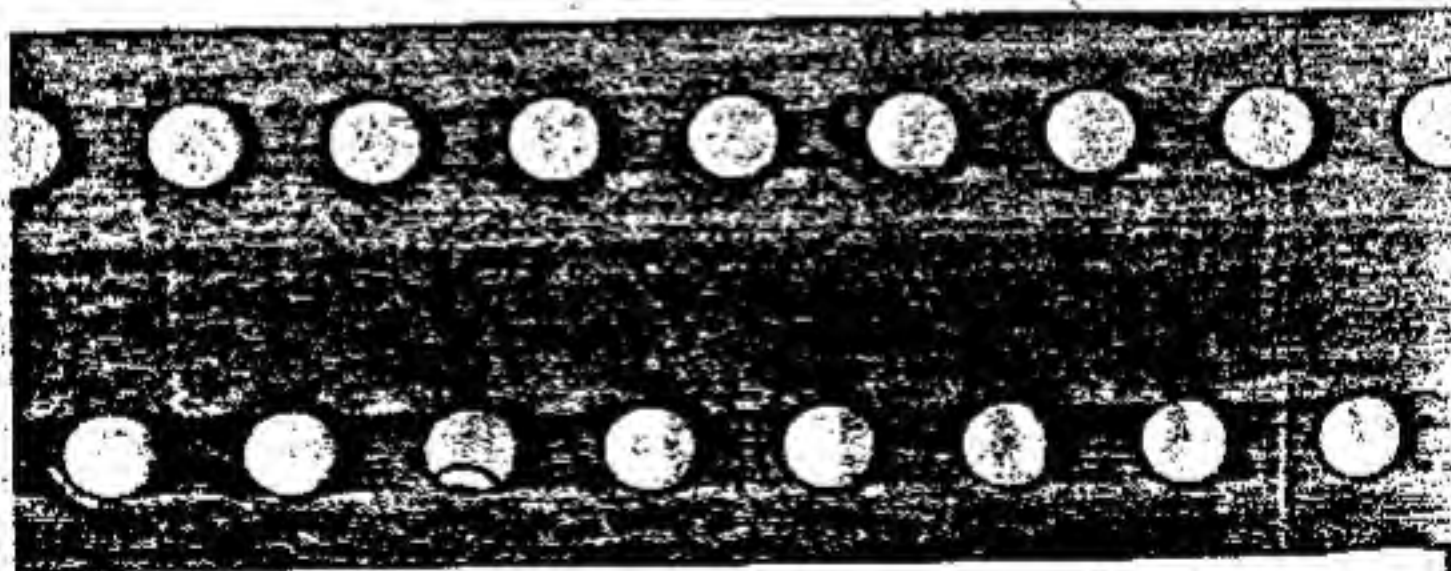
PAGE OUT

1 CONTINUED

DIRK

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

FADE OUT





FBI (Live Act 3)  
8244-094-C - Episode 2  
Doug Duitsman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM. INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk with feet propped on top. Seated to the side is Tommy Cole dressed in his gangster clothes of yesterday. He's handcuffed to Dirk's left hand. Dirk looking at Tommy.

FADE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy follows)

Special Agent Dirk Metzger at your service...and this is...

(holds up cuffed arm)

...Tommy-Gun Cole -- ex-big shot.

(he starts around desk, Tommy follows)

I've got a couple of more cases to show you today as we continue our "behind-the-scenes" look at the FBI. But first, let's see how you did on yesterday's "open eyes" case. Tommy...you'll remember...was our star. One of the first things you should have spotted was his hat...

(points to each item)

...he was also wearing a dress shirt, dark tie, sport coat with turned-up collar, handkerchief in his breast pocket. He was carrying a toy machine gun...his right thumb was bandaged, and he had this big ring on his left hand. If you got all eight, call yourself a super G-man. But if you also guessed his weight at around 135 pounds and his age at about 15, consider yourself a super, super G-man.

(unfastens cuffs)

Thanks Tommy for helping us play our game, you're a free man now!

TOMMY

If you don't mind, I'd like to stay -- I want to see more!

(CONTINUED)

94-4-4667-21  
ENCLOSURE

FBI (Narration)  
8244-094-C - Episode 2  
Doug Duitman - 10/11/57

SCENE

NARRATION

1 meet man

WE ALL KNOW MY NAME IS DIRK MEYER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER C. LESTER TROTTER, HEAD OF THE DEPARTMENT, AS MISTER X. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKAY -- THAT'LL BE EASY...WITH FINGERPRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

2 explains prints

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

3 man walks in

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD!

(dissolve to)

4 print Dirk

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE 145 MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

PACKED WITH THOSE CDDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK MESTGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 ES room

WELL, THAT WAS SIMPLE ! BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY. EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

9 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEEDY OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS WITHOUT EVER LEAVING HIS SEAT!

MEDIUM SHOT : DIRK stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK

(turning toward  
camera, walks over  
to desk)

Let's return now to complete our inspection  
of the FBI's modern Fingerprint Bureau.

FADE OUT

SCENENARRATION

9 H3 push button

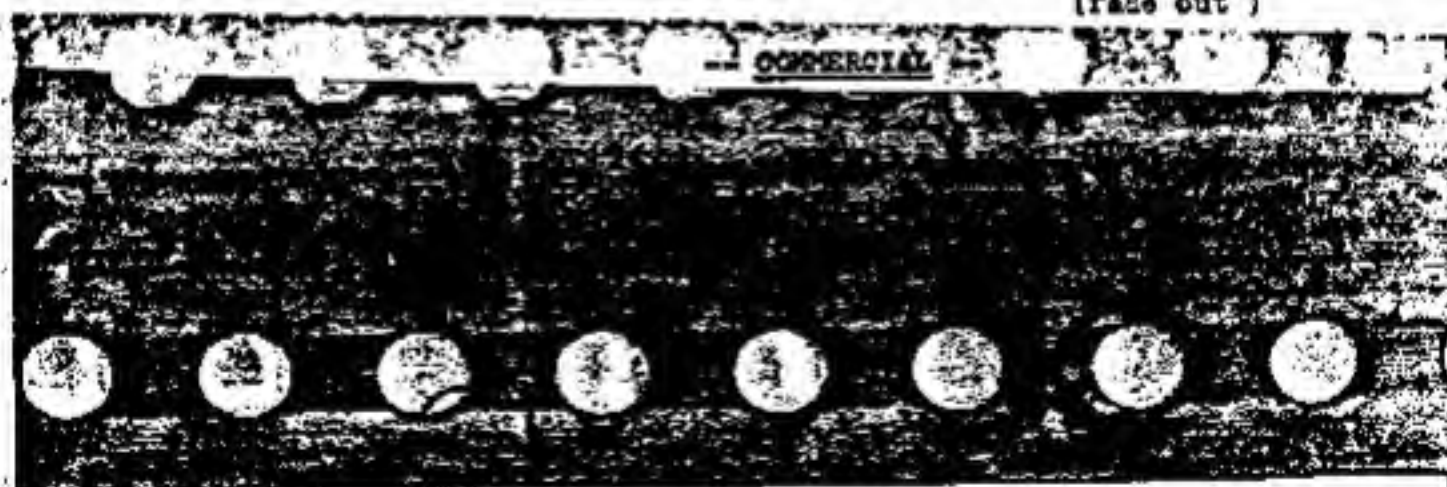
HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL, IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out)

COMMERCIAL





11 photo section

(fade in )  
NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIFFY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.

SCENENARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE, ONLY ONE CARD IS KEPT ON FILE WITH THE FBI. ANY REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A FRESHLY PRINTED, UP-TO-DATE COPY OF HIS POLICE RECORD.

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES. BECAUSE AFTER THE JACKET IS ASSEMBLED IT IS RETURNED TO THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT'S CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGERPRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSEN SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENENARRATION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT -- THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARKED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY.

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPY RING EARLY IN WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE, IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

23 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.

FBI (Live Act 3)  
B2H4-094-C - Episode 3  
Doug Duitsman - 10/14/57

1 1ST DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE.

FULL SHOT - Dirk is leaning over desk rummaging through papers, looking under books, etc. There's a long printed necktie in the middle drawer, out of sight.

PAUSE IN

DIRK  
(muttering to himself)  
I know it's here someplace...  
(looks up to discover audience)  
...Oh, hi, everyone, I'll be right with you.  
(continues search, finally pulls out middle drawer)  
Here it is...  
(pulls out tie)  
...One of the clues in today's big case.  
(starts around to front of desk)  
If you missed our first two episodes, my name is Dirk Metzger...  
(jumps up and sits on desk)  
...and I'm right in the middle of telling you all about the FBI

CAMERA starts to dolly in.

DIRK  
(continuing)  
You know, the collecting and safe keeping of evidence...  
(gestures with tie)  
is a vital part of FBI work. Police, too, for that matter. Without clues, a criminal would seldom be caught. Luckily though, they all seem to forget something.  
(jumps down off desk)  
In gathering my story on the FBI...  
(starts back around desk)  
...I got to visit the scene of a make-believe murder. It was a training exercise for new agents and the clues were planted. That's why I call it...

94-4-4667-21 PAGE OUT  
ENCLOSURE



SCENE

NARRATION

1 title

...THE CASE OF TOO MANY CLUES:

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINEES, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE RECEPTION WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS RARELY LEAVE SO MANY CLUES. BUT THE TRAINEES LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCHING THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN -- A .45 AUTOMATIC. (pause) BY NOW I KNEW HOW TO HANDLE ONE, THANKS TO AGENT BELL BACK AT THE FIRING RANGE.

6 drops out clip

THE FIRST THING I DID WAS DROP OUT THE CLIP OF AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE. THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.

7 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY, I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS WOULDN'T BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS. (wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB. BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON, D. C. THE AGENT IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A GRANDSON OR GRANDDAUGHTER WHO IS A MICKEY MOUSE CLUB FAN...BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED...AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU Dir#4

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK...SO HE CALLED IN ONE OF HIS STAFF -- AGENT HENR BIDEZ TO LET ME FOLLOW THE CASE!

SCENENARRATION

13 title

I CALL IT, THE CASE OF THE BOMBOLED-BANK ROBBERY...AND YOU'LL SOON SEE WHY!

14 down hall

I FOLLOWED AGENT BIRSE DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...

15 title

...THE MISSPELLED NOTE!

16 walk into room

THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!

17 pull out note

LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A STICE UP. BE QUITE AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET?" INSTEAD OF "QUITE" — BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.

18 to files

AS I WAS SOON TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILE...AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. THIS FILE CONTAINS ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN MAKE OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.

SCENENARRATION

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICE UP" - BUT "QUIET" IS ALSO MISSPELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN. WHEN THEY SAY, A CRIMINAL ALWAYS MAKES A MISTAKE!

(fade out)

CONFIDENTIAL

(fade in)

FBI (Live Action)  
8244-094-C - Episode 3

Page TWO

- 2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

FADE IN

DIRK

We're just beginning to see how the FBI Laboratory helps in catching criminals. To find out more, let's get back to the case of THE BUNGLED BANK ROBBERY.

FADE OUT



3 walks down hall

A FEW DAYS LATER, I WAS CALLED BACK TO THE FBI  
LABORATORY IN WASHINGTON, D.C. AGENT BILLY AND I WENT  
STRAIGHT TO THE METALLURGY AND PETROGRAPHIC UNIT. NOW, THEY  
HAD JUST RECEIVED A PACKAGE FROM THEIR NEW YORK OFFICE  
CONTAINING MORE VALUABLE EVIDENCE TO BE CHECKED BY THE  
LABORATORY.

SCENENARRATION

24 CU Dirk

I LEARNED WHEN AGENTS AND THE NEW YORK POLICE WENT TO THE SUSPECT'S ADDRESS, HE HAD GONE. BUT THEY FOUND SEVERAL PIECES OF EVIDENCE, WHICH THEY HOPED WOULD DEFINITELY ESTABLISH THEIR SUSPECT AS THE BANK ROBBER.

25 taken out clues

EVERYTHING HAD BEEN CAREFULLY WRAPPED AND MARKED JUST AS WE SAW DURING THE CASE OF "TOO MANY CLUES." THERE WAS A GUN...AN OLD PAIR OF SHOES. IMPORTANT EVIDENCE -- BECAUSE DURING THE HOLDUP, THE GUNMAN FIRED A WILD SHOT AND DOVE THROUGH A WINDOW TO ESCAPE AFTER THE BANK TELLER HAD SOUNDED THE ALARM. HE ALSO LEFT DIRTY SHOE IMPRESSIONS ON THE BANK FLOOR.

26 Dirk watching

(wait one second)... THE JOB NOW IS TO EXAMINE THIS EVIDENCE. A PIECE OF FABRIC FROM THE WINDOW. A BULLET POUND IN THE WALL.

27 title

CLUE NUMBER TWO. THE DUSTY SHOES.

28 takes out shoe

SHOES NEARLY ALWAYS LEAVE TELL-TALE PRINTS...SO THEY ARE FIRST TO BE EXAMINED.

29 box from pocket

THE ROBBER DOVE THROUGH A WINDOW...AND UNDER A MICROSCOPE, THE EXAMINER FINDS A SLIVER OF GLASS. THIS COULD BE GLASS FROM THE BROKEN WINDOW.

SCENENARRATION

30 scraps shoes

NEXT, THE SHOES ARE SCRAPED FOR DIRT TO SEE IF IT'S THE SAME SOIL AS FOUND ON THE BANK FLOOR. THIS TEST IS MADE IN A MINIATURE FURNACE. BOTH SAMPLES, ONE FROM THE BANK...THE OTHER FROM THE SHOES, ARE PLACED IN THE FURNACE HOLDER. THEY ARE THEN COVERED WITH A LAYER OF ALUMINUM OXIDE. THIS KEEPS OXYGEN FROM DAMAGING THE SOIL WHEN IT IS HEATED TO A HIGH TEMPERATURE.

AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.

~~CONFIDENTIAL - SECURITY INFORMATION~~

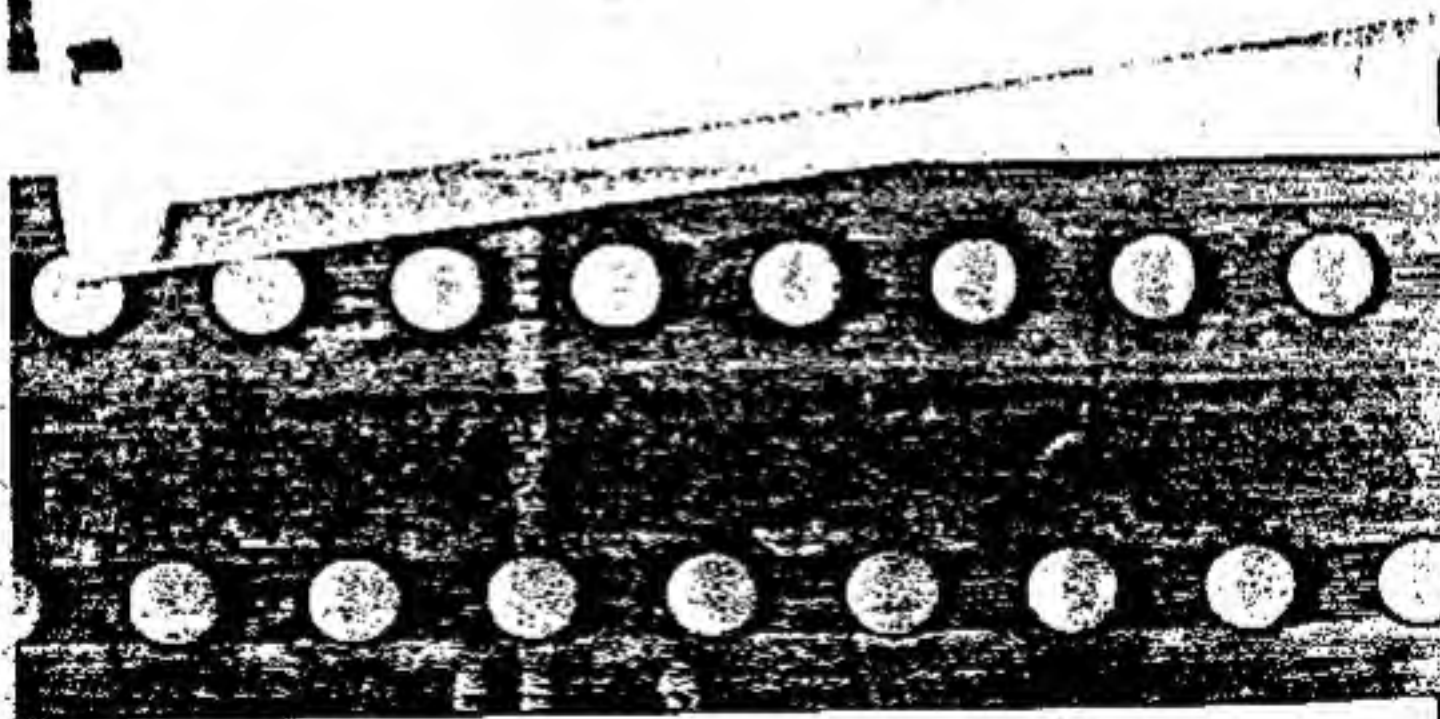
MEDIUM SHOT - Dirk standing in front of desk.

FADE IN

DIRK

Yes, in peace, or war...the FBI does a big job keeping our country safe to live in. Tomorrow, we'll go looking for clues... and follow FBI agents step by step as they track down a bank robber. I hope you'll join me then. So long.

FADE OUT



Office Memorandum • UNITED STATES GOVERNMENT  
GIR 16 *After*

TO : Director, FBI

DATE: October 28, 1957

FROM : SAC, Los Angeles (94-274) -

SUBJECT: MOTION PICTURE RE FBI  
WALT DISNEY PRODUCTIONS  
BURBANK, CALIFORNIA  
RESEARCH (CRIME RECORDS)

*94-4-4667-20*  
Rebulet October 22, 1957.

The contents of the blind memorandum regarding the above-captioned program were discussed in detail with Mr. WILLIAM C. PARK, News Reel Editor, and Mr. DOUGLAS DUTSMAN, News Reel Staff Writer, who composed the script for the film, by Special Agent JOHN M. CASHEL at Disney Productions, on October 25, 1957. The changes suggested were reviewed and made in the film script.

Regarding the introduction of DIRK to a Special Agent in Episode 2, Scene 20, and then initially again introducing this agent to DIRK in Episode 3, Scene 12, PARK and DUTSMAN believed that the episodes could be made logical by making the initial introduction in Episode 2, Scene 20, and then when the subsequent meeting occurs between DIRK and the agent in Episode 3, Scene 12, the agent could be identified as an agent friend and the occasion of their previous meeting would be referred to. By handling the revision in this manner, it was believed that logic could be accomplished without undertaking major changes in the sequence.

Both Disney executives indicated that any subsequent changes which might be desired by the Bureau in connection with this program would be readily undertaken. It was their opinion that no retakes of scenes will be necessary in order to accomplish the suggested changes.

2-Bureau  
1-Los Angeles  
JMC:mmb  
(3)

EX-132

RECORDED - 20

NOV 4 1957

76 NOV 20 1957



Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: December 9, 1957

FROM : M. A. Jones

SUBJECT: TELEVISION SERIES RE FBI  
WALT DISNEY PRODUCTIONS

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Boardman \_\_\_\_\_  
Bishop \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Ladd \_\_\_\_\_  
Nichols \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

You will recall that we cooperated with <sup>the</sup> Walt Disney people in the production of four television programs to appear on the "Mickey Mouse Club." Mr. Hugo Johnson, the Disney representative in Washington, called SA Murphy today and said that these programs are definitely scheduled and will appear on January 24, 27, 28 and 29, 1958.

Mr. Johnson further advised Murphy that 16 millimeter films of these programs will be made available to the Bureau about two to three weeks prior to broadcast for viewing by the Director. These films will have the full musical score and the narration.

RECOMMENDATION:

For information.

JTM:cag  
(3)

RECORDED

94-4-4667-22X0

94-1-222

94-1-222-111

RECORDED - 95

DEC 12 1957

INDEXED - 95

CRIMINAL

64 DEC 17 1957

WALT DISNEY

December 10, 1957

Mr. Tolson	
Mr. Boardman	
Mr. Nichols	
Mr. Belmont	
Mr. Ladd	
Mr. Clegg	
Mr. Glavin	
Mr. Harbo	
Mr. Rosen	
Mr. Tracy	
Mr. Egan	
Mr. Gurnea	
Mr. Hendon	
Mr. Jones	
Mr. Mumford	
Mr. Quinn	
Mr. Nease	
Miss Gandy	

Dear Mr. Hoover -

Thank you sincerely for the unstinted cooperation you and your executives extended to Hugo Johnson in setting up and shooting our series on the Federal Bureau of Investigation. We are especially grateful to your reviewing committee and to the splendid cooperation we have received from your Los Angeles office agents, Messrs. Brown and Cashel.

As soon as our processing is completed, our News-reel Unit will be forwarding a print of the releases for you to retain, and if you desire, screen for members of your staff.

Thanks to your cooperation, I believe and hope that the films Hugo made will bring to the youngsters of the country an understanding at least of the basics of Federal Bureau of Investigation functions.

Again, my sincere thanks.

Sincerely,

*Walt Disney*  
Walt Disney

Mr. J. Edgar Hoover  
Federal Bureau of Investigation  
Washington 25, D. C.

*Richard A. [unclear]*  
*Walt Disney*  
*on 12/11/57*  
*my [unclear]*  
*ack: 12/16/57*  
*JTM*

RECORDED-18 94-4-4667-23

INDEXED-18  
12/13/57  
DEC 18 1957

The series Mr. Disney refers to are Mickey Mouse shorts for children.

PERS. FILES

WASHINGTON SERIES SCHEDULE

TITLE

AIRDATE

**INSIDE REPORT ON WASHINGTON**

Part I - Federal Bureau of Investigation Episode I	1/24/58
Part II - Federal Bureau of Investigation Episode II	1/27/58
Part III - Federal Bureau of Investigation Episode III	1/28/58
Part IV - Federal Bureau of Investigation Episode IV	1/29/58
Part V - Congress - Episode I	1/30/58
Part VI - Congress - Episode II	1/31/58
Part VII - Money - Episode I	2/3/58
Part VIII - Money - Episode II	2/4/58
Part IX - Money - Episode III	2/5/58
Part X - White House - Episode I	2/6/58
Part XI - White House - Episode II	2/7/58

94-4-4667-23  
ENCLOSURE

December 16, 1957

INDEXED-18

RECORDED-18 94-4-4667-23

Mr. Walt Disney  
2400 South Alameda Avenue  
Burbank, California

Dear Mr. Disney:

I received your letter of December 10 with the schedule for the forthcoming series of television films on the FBI. It was a pleasure to be able to work with a gentleman of Mr. Hugo Johnson's caliber, and I am certain that this series of four programs will do much to further understanding of the FBI on the part of America's youth.

It was good to read your kind words concerning Special Agent in Charge Donald K. Brown and Special Agent John M. Cashel of our Los Angeles Office. We are all looking forward to seeing the finished film, and it is most kind of you to make it available to us.

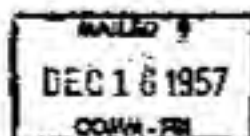
Sincerely yours,  
J. Edgar Hoover

2 cc's - Los Angeles, with two copies of incoming.  
cc - Personnel file of SAC D. K. Brown, with copy of incoming.  
cc - Personnel file of SA John M. Cashel, with copy of incoming.

NOTE: Series of four twelve minute films concerning the FBI will be shown on "Mickey Mouse Club" of American Broadcasting Co. Network on January 24, 27, 28 and 29, 1958. Hugo Johnson was in charge of filming these shorts and is very friendly to the Bureau. SAC D. K. Brown EOD 1/10/38 as SA, assigned Los Angeles, GS-15. SA John M. Cashel EOD 4/7/41 as SA, assigned Los Angeles, GS-13.

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

JTM:lef  
(8)



DEC 16 3 35 PM '57  
REC'D-RECORDING ROOM  
FBI

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: 1/9/58

FROM : SAC, Los Angeles (94-274)

SUBJECT: MICKEY MOUSE TELEVISION PROGRAM  
WALT DISNEY PRODUCTIONS  
RESEARCH (Crime Records)

Mr. Bill Walsh, Producer of the Mickey Mouse television program for Walt Disney Productions, Inc., 2400 West Alameda, Burbank, California, advised that the programs prepared for the Mickey Mouse newsreel, wherein the FBI is featured, will be shown in four segments to commence with the program of Friday, January 24, 1958, and conclude with the program of Wednesday, January 29, 1958.

The Mickey Mouse Club program is televised weekly, Monday through Friday, over the American Broadcasting Company network. It is viewed between 5:30 and 6:00 P.M. PST.

This matter is being brought to the Bureau's attention for its information and possible publication among employees.

(3)  
DHB:AB  
2 - Bureau (AIR MAIL)  
1 - Los Angeles

RECORDED - 1  
EX - 117

94-4-4667-24  
JAN 15 1958

CRIME RECORDS

JAN 13 1958

30  
JAN 15 1958

JAN 13 1958



(C) TELEVISION PROGRAMS CONCERNING FBI -- The Bureau cooperated in the production of four films for television aimed at a young audience. These films will be shown over the facilities of the American Broadcasting Company's television network on Walt Disney's "Mickey Mouse Club" on January 24, 27, 28, and 29, 1958. The dates of these telecasts should be brought to the attention of your personnel in order that their friends and families might view these programs.

1/14/58

SAC LETTER NO. 58-2

194-4-4667-  
NOT RECORDED  
199 JAN 17 1958

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *NA*

DATE: January 24, 1958 *V.F.*

FROM : M. A. Jones *M.A.*

SUBJECT: DISNEYLAND FILMS *Disney*

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

Mr. Tolson asked to be advised of the time when the photographs were taken of the Director in connection with the Disney films.

On May 15, 1957, young Dirk Metzger, a Boy Scout, came into the Bureau and was photographed with the Director.

Young Dirk, who is the son of a Marine officer, is under contract with Disney Studios to do this particular series.

In fact, young Dirk has done a long series with the Disney Studios, including travel over Europe and visiting interesting places in the United States.

Our series begins a new set of episodes for young Dirk for young TV viewers. It is called the Washington series and begins with the four parts dealing with the FBI and then has two parts on Congress, three parts on the making of money and two parts on the White House.

The Director will recall that young Dirk is a personable young man who has a very fine voice.

ECK:gts  
(3)

RECORDED - 95

INDEXED - 95

EX-135

94-4-4667-25  
16 JAN 28 1958

(SEE ADDENDUM PAGE 2)

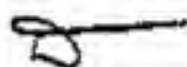
CRIMINAL

60 JAN 25 1958

ADDENDUM: (CDD:jmr) 1-24-58

Apparently our protest with Disney Studios took effect. You will recall that this protest was made in view of the studios' failing to comply with an agreement to have the finished film here in time for us to see it before the TV program this afternoon 5:30 to 8 P.M. Hugo Johnson, local manager, Disney Studios, advised at 9:45 A.M. this morning that he was en route to the airport where he would pick up the film and would have it back to us no later than 10:45 A.M. this morning. We have arranged an immediate viewing of the film and you, of course, will be advised telephonically when all arrangements are in order. Luther Huston will be invited to view the film at this time.

1  
Reviewed @  
11:20 a.m.  
& film is  
good side -  
M.A. Tolson,  
Huston, Nathan ✓  
& J. L. Ford  
there -  
J. L. Ford



# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: January 22, 1958

FROM : M. A. Jones

SUBJECT: WALT DISNEY TELEVISION MOVIES

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Watts \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

As you know, the Walt Disney series which we have been working on for some time will begin this Friday afternoon and will be continued next week.

We have seen and approved rough cuts of these movies but we have not seen a final cut.

We have through Hugo Johnson, the local Disney representative, been trying for some weeks to get copies of the films so that we might show them to Luther Huston, the new Public Information Officer. Johnson, despite tremendous effort on his part, has not been able to get copies here to Washington so finally in desperation we called SAC Brown and he is trying to get a copy on plane tonight so we might have it in the morning.

If a copy is not available or if some difficulty arises, we will, of course tell Huston about the program.

## RECOMMENDATION:

You will be kept advised.

ECK:grs  
(3)

RECORDED - 17

INDEXED - 17

13E

JAN 30 1958

(SEE ADDENDUM PAGE 2)

memo Nease to  
Tolson 1-23-58

CDJ/gm

66 JAN 31 1958

file  
44  
cm

ADDENDUM (CDD:jmr) 1-22-58

ASAC Bachman called. The Disney Studios have advised that our portion of the program has already been set up on reels and represents 10 minutes of each reel. The studio could begin work immediately, cutting out our portion of the film, having copies made, and put it on a plane at 11:45 A.M. tomorrow, 1-23-58, which would arrive in Washington at 9:45 P.M. the same date. In view of the above, Bachman was advised to forget the matter. We will naturally protest through Hugo Johnson, the local Disney representative, and most certainly will take this treatment into consideration the next time the Disney Studios ask for cooperation. Luther Huston will be advised the first thing tomorrow morning of this matter.

- 2913 ✓ L
1. Do so promptly.
  2. Did we have a definite understanding with Disney Studios to see the films before clearance?
- K



Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE

SUBJECT: WALT DISNEY TELEVISION MOVIES

Tolson  
Boardman  
Belmont  
Mohr  
Nease  
Parsons  
Rosen  
Tamm  
Trotter  
Clayton  
Tele. Room  
Holloman  
Gandy

On my memorandum 1-22-58, the Director noted that we should promptly notify Luther Huston of the mishandling of the "master film" of the FBI portion of the Disney program which is to be shown Friday afternoon 1-24-58, from 5:30 P.M. to 6 P.M. As reflected in my memorandum this morning to you, I had Messrs. DeLoach and Kemper inform Mr. Huston fully of this matter. Referenced memorandum also reflected the protest made through Hugo Johnson, the local Disney representative.

The Director also inquired as to whether we had a definite understanding with Disney Studios to see the films before clearance. We had been assured of this fact. To be more specific, the film was to arrive no later than last Monday, 1-20-58. We were assured of this fact after contacting Johnson on a number of occasions. Obviously, the mishandling on the part of the Disney Studios and failure to live up to their agreement will be taken into consideration when future approaches are made to the Bureau by this outfit.

To be completely certain that we had a definite commitment, a file check has been made and reflects a memorandum dated October 18, 1957, wherein Mr. Hugo Johnson, as mentioned above, is quoted as saying while at the Bureau October 17, 1957, "After the sound track is synchronized with the film, the films will be sent back for your viewing."

*No further cooperation  
is to be extended the  
Disney Studios.*

cc-Mr. Jones  
CDD:jmr  
(3)

RECORDED - 11  
INDEXED - 17  
JAN 30 1958

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: January 10, 1958

FROM : M. A. Jones

SUBJECT: TELEVISION PROGRAMS CONCERNING FBI  
"MICKEY MOUSE CLUB"  
AMERICAN BROADCASTING COMPANY

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

You will recall that the Bureau cooperated in the production of four 12-minute television films for use on Walt Disney's "Mickey Mouse Club." These films are aimed at a young audience and this is a good outlet. We have only seen the rough unedited film to date; however, the finished films, complete with sound track and musical score, should arrive next week for review at the Bureau. These finished films incorporate the changes suggested following the viewing of the unedited film.

It is felt that the attached Letter to All SAC's should be sent advising them of the fact that this series of programs concerning the FBI will appear on the American Broadcasting Company television network on January 24, 27, 28, and 29, 1958.

RECOMMENDATION:

It is recommended that the attached Letter to All SAC's advising them of these programs should be sent.

Enclosure sent 1-13-58

JTM:cag

(2)

we will invite Luther  
Stanton to see these

SE  
INDEXED

RECORDED - 1

EX-131

94-4-4667-28  
JAN 14 1958

TM 4  
1-14-58

FEB 7 1958

CLASSIFIED

# Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE

DISNEY, WALT PRODUCTIONS

SUBJECT: DISNEYLAND TELEVISION PROGRAM  
5:30 to 6 P.M., 1-24-58

Tolson \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Nease \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

I had DeLoach and Kemper see Luther Huston of the Department the first thing this morning to tell him that we had originally planned to show him the finished film concerning the Disneyland program which will be shown from 5:30 to 6 P.M., 1-24-58. Huston was told that we had seen rough cuts of the film and, of course, had supervised the entire project. There were no objectionable features involved; however, one or two slight changes were necessary. The finished film was to be forwarded to the FBI to arrive here on Monday, 1-20-58. As stated in my memorandum last night, 1-22-58, the Disney people had not "fulfilled their agreement" of forwarding the finished film to us. We called our Los Angeles Office and ascertained the film could not possibly arrive until 9:45 P.M. tonight, 1-23-58.

Huston stated he understood and that inasmuch as there were no policy angles involved, he felt certain there was no reason for him to review the film.

We have naturally protested the above matter with Hugo Johnson, the local Disney representative. Johnson was most upset at his company's failure to comply with the terms of our original agreement.

While talking with Huston, he referred to last week's staff conference at which time the Attorney General briefly threw out a few remarks concerning possible television commitments for the future. Huston stated the Attorney General was home on sick leave today but would no doubt be back tomorrow in time for the staff conference. He is in hopes the Attorney General will discuss fully matters concerning television at that time. Huston next stated that the Attorney General had already committed the Department to television programs with Mr. Sam Belew (ph.) of the "Navy Log" program and also with York Productions. (This, of course, represents the negotiations as instituted by Jerry Lewis, the unscrupulous actor, with the Department in August, 1957. We had been led to believe by Fred Mullen and by Attorney General Brownell, who

cc-Mr. Jones

CDD:jmr

(3)

RECORDED - 17

94-44667-29

INDEXED - 17

161-73

13 JAN 24 1958

52 FEB 5 1958

CRIMINAL

Memorandum to Mr. Tolson from G. A. Nease  
Re: Disneyland Television Program

told the Director on September 5, that the Department had no intention of going ahead with this. Huston, of course, may be completely wrong in naming York Productions but the above facts are verbatim as they were set forth by him in conversation with Bureau representatives.) He indicated that the Immigration and Naturalization Service had already initiated a program with the "Navy Log" people and that Sam Belew had come down here from New York for a stay of approximately 10 days in order to get the pilot film underway. Belew has now returned to New York in order to procure additional funds inasmuch as some of the film had to be made in the Everglades of Florida. The above facts, of course, indicate that the Attorney General has already made commitments of which the FBI was not aware.

DeLoach and Kemper took this opportunity to point out to Huston our commitments insofar as "The FBI Story" is concerned. Huston asked whether we were in production. He was told that we were not, that there had not been a final approval of the script, that quite naturally when there was final approval the Director would have the script sent over to him for approval on a Departmental basis. Huston then indicated that he realized that it would be extremely difficult for the FBI to participate in a television program at this time in view of the movie commitments.

Huston injected into the conversation several remarks of the Attorney General which reflected that it would be absolutely necessary for a Departmental representative to be used on a full-time basis in the future for television programs alone. He stated that the Attorney General was somewhat worried about this situation inasmuch as he feared to go before congressional appropriations committees with the record reflecting a man (or men) was being used full time for television purposes. Huston stated he didn't know how the Attorney General was going to get around this fact but that he himself (Huston) would not be able to fully supervise the programs the Attorney General had mapped out but, to the contrary, would merely remain in a general supervisory capacity.

*They will need a large staff*

Huston appeared to be quite sympathetic to the fact that we are heavily committed from the standpoint of the movie and, therefore, would have little time for television commitments. On the other hand, it may be that the Attorney General, in the staff conference tomorrow, will broach the subject of television commitments and attempt to get the FBI involved.

ACTION:

For information.

*[Handwritten initials: J, L, D, and a signature]*



# Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: January 23, 1958

FROM : M. A. Jones

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
W.C. Sullivan \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

SUBJECT: **MIKEY MOUSE CLUB**

The Director will recall that we cooperated with Walt Disney in making four 10-minute shorts for the "Mickey Mouse Club."

The first one will be Friday afternoon at 5:30 P.M. over Station WMAL, Channel 7. Others will follow Monday, January 27, 28, and 29 at the same time.

The Director, according to the schedule which we have, will appear on the first program.

After meeting with the Director, Dirk, the young boy who plays the part, goes right to Quantico and there is a sequence dealing with firearms training.

The other three sequences will probably be in this order:

Monday, a visit to the FBI Identification Division.

Tuesday, a visit to Quantico for a crime scene search which will be followed by a visit to the Laboratory to see the examination of evidence.

The Wednesday sequence will be a follow up of Tuesday and will continue in the Laboratory.

cc - Mr. Nease  
cc - Mr. DeLoach  
cc - Mr. Holloman

ECK:gra  
(5)

INDEXED - 75

RECORDED - 75

EX-135

94-4-4667-30  
JAN 30 1958

CRIME FILE



January 30, 1958

Mrs. Robert F. Finnell  
1521 Kanawha Street  
Adelphi, Maryland

Dear Mrs. Finnell:

Now that the Walt Disney series on the "Mickey Mouse Club" has been completed, I wanted to drop you a note and thank you for calling last Friday and indicating your pleasure in connection with the program.

I thought that the whole series was exceptionally fine in that it gave very young people an excellent concept of the operations of the FBI.

Sincerely yours,  
J. Edgar Hoover

EX-146

INDEXED-79  
RECORDED-79

JAN 30 4 10 PM '58  
REC'D-READING ROOM  
FBI

ECK:grs  
(3)

94-4-4667-3

11 JAN 31 1958

MAILED 4  
JAN 30 1958  
COMM-FBI

Tolson \_\_\_\_\_  
Nichols \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
Nease \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

65

MAIL ROOM ☐

NOTE: Mrs. Robert F. Finnell, wife of employee in Director's Wephone room, called, 1/24/58, that she had viewed the Walt Disney "Mickey Mouse Club" TV program and film clip on FBI was excellent; that the sequence in the Director's office was very impressive and found films of firearms and defensive training at Quantico most interesting and she was looking forward to the next installment.

WALT DISNEY

January 20, 1961

Mr. Tolson	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Belmont	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Malone	✓
Mr. McGuire	✓
Mr. Rosen	✓
Mr. Trotter	✓
Mr. W.C. Sullivan	✓
Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

Dear Mr. Hoover -

Mr. William Simon, agent in charge of the Los Angeles F.B.I. office, came in to see me yesterday and presented me with a copy of your book, **MASTERS OF DECEIT**. I sincerely appreciate this personally inscribed copy which will be a welcome addition to my collection of autographed books for my personal library.

I wish to take this opportunity to express my appreciation as a citizen for what you have done and the fight which you are continually waging for the protection of our way of life.

With deepest respect and admiration, and again, many thanks.

Sincerely,

Walt Disney

Mr. J. Edgar Hoover  
Federal Bureau of Investigation  
Washington, D. C.

WD:mc

REC-35

44-4667-32

17 JAN 24 1961

63 JAN 27 1961

# PERSONALITY PARADE

## Dirk Metzger Works for Walt Disney

2 Apr 53

With Dirk Metzger, 15, case of whether he is more than he's been seen.

Dirk is a freshman at Wakefield High School in Arlington. His at 14, he's also an "International figure." Through Dirk's eyes TV audiences in various parts of the world have seen London and Washington.

Dirk was going to an American school in England three years ago when his father, Marine Col. Louis Metzger, was stationed in London. From the seventh-grade class of 28 boys, Dirk was picked by the Walt Disney studios to make 20 15-minute travelogues for the Mickey Mouse television show.

For one-and-a-half years, Dirk spent his week ends being filmed in and around London. The movie cameras rolled as Dirk visited secret tunnels of a pirate's cove; took a lesson in roof thatching; watched wild ponies in the west of England; and talked to a "grizzly sheep-herder with a mouthful of teeth."

"But the most fun was riding a canal boat from Manchester to London," says Dirk.

Dirk was asked to stay on in England and make more films after his family returned to the United States. He declined and doesn't regret it. "London is an adult town. America is better in every way," says the California-born teen-ager.

Besides, when the Disney studios decided to do another series—this time on Washington—and they found Dirk was living in Arlington, Dirk was back in business.

With the cameras on him, Dirk was filmed with President Eisenhower, Vice President Nixon, J. Edgar Hoover and other Government officials as he visited various Washington landmarks.

"I worked a couple of weeks

in the President's public office," Dirk recalls. "Then the President talked to me for eight minutes instead of ten. He asked me quite a few questions, like what does my father do. The President was really terrific and so nice—nothing but the best. He told me about his Bureau of the Budget. I wasn't too interested in that. He also said two of his grandchildren watched the Mickey Mouse show."

Later, Dirk spent two "fabulous" weeks in Hollywood recording the commentary for the series in his clear, direct voice that bears no trace of any accent.

At Wakefield, Dirk's classmates were quick to recognize him. "I didn't advertise too much," Dirk says, "but sometimes I sort of get it in the face. There's always some Mickey Mouse show viewer at school who yells, 'Hey, you forgot your ears.' Others just say in a surprised tone, 'Aren't you Dirk Metzger?'"

And does starring in TV films affect his popularity with girls?

"As—girls," says Dirk. "They aren't that important to me—yet."

Tolson ☒  
Boardman ☐  
Belmont ☐  
Mohr ☐  
Nease ☒  
Parsons ☐  
Rosen ☐  
Tamm ☐  
Trotter ☐  
Clyde ☐  
Tele. Room ☐  
Holloman ☐  
Gandy ☐

file  
Gandy

Wash. Post and Times Herald ☐  
Wash. News ☐  
Wash. Star ☒  
N. Y. Herald Tribune ☐  
N. Y. Journal-American ☐  
N. Y. Mirror ☐  
N. Y. Daily News ☐  
N. Y. Times ☐  
Daily Worker ☐  
The Worker ☐  
New Leader ☐

Date: APR 13 1953

53 APR 18 1953 F 274

REC-24

EX-110 NOT RECORDED  
175 APR 15 1958



**LETTERS OF COMMENDATION**—In his bedroom at 2709 South Hayes street, Arlington, Dirk Metzger reads mail from President Eisenhower and FBI Director J. Edgar Hoover, praising

him for his role in Walt Disney's television show, "Inside Report on Washington." Dirk did "a fine job," the President said.—Star Staff  
Photos by Paul Schmick.





**WITH HIS BOSS**—While in Hollywood, Dirk was photographed with his boss, Walt Disney, and shown through his studios. "I was also treated to 12 hours at Disneyland and a free lunch at a table next to Gertie Lan-  
caston and his kids," he says. "It was fabulous."





**RETAKE**—"I must have walked up and down the Capitol steps 10 times for the camera!"  
**Dick** says.



**GOT IT!**—Dick is baseball manager for the junior varsity.

**Gen. Washington Award  
Given Walt Disney**

Valley Forge, Pa., Feb. 24.  
Walt Disney has been named to receive The George Washington Award, highest honor of Freedom Foundation, March 2, at Palm Springs.

Citation reads, in part: "For his educational wisdom and patriotic dedication in advancing the concept of Freedom under God." He is

(Continued on Page 7)

(Continued from Page 1)

First showbiz figure to receive the top award.

Alexander Hamilton Award for Economic Education On Dynamic Capitalism went to CBS-TV for "Money Talk" series. Principal radio award was won by NBC and New York University for the "Democracy In America" series.

Principal tv award went to The Lutheran Church, Missouri Synod, for the "Destination Unknown" tag of its "This Is The Life" series. Principal film award went to Westco Steel Co., Weirton, W.Va., and Dept. of West Va. American flag for film film, "Man Of Tomorrow."

80-294-30

"Daily Variety"

FEB 25 1963

b-6

# RADEMEYER

By DON GALE GILBERT

THERE is no happier bunch of workers in the film capital than those at the Disney Studio. It's a rather unique operation, dominated by a personality — Walt Disney himself, of course—who not only has won renown as a producer of wholesome entertainment for the entire family but also developed a family spirit throughout his continually expanding organization.

One of Walt Disney's most rewarding policies is that he does not sit in an ivory tower and just push buttons that summon others to do the work, but besides being a working director who personally follows all his productions he is one top boss whose door always is open to any employee with an idea to submit. This may take up a lot of his valuable time listening to impractical suggestions, but if there's just one good idea in every 100 it can put him well ahead. Equally important, he maintains the family spirit in his organization—the loyalty and teamwork that figure in final results.

This open-door policy for the younger members of the staff is particularly valuable because that's the best way to keep in touch with fast-changing tastes, moods and sentiments of the new and old who make up the bulk of today's boxoffice customers, and who will be the audiences of tomorrow. You can't do this by guesswork, study the conclusions of psychologists inculcated in private studies, who don't see, feel and react in things the same way as young folk do. Too many adults think only in terms of what youngsters should want, instead of recognizing what they do want.

Among the greatest enthusiasts on the Disney lot are the kids who took drama courses in college and now are being given a real chance to show their stuff. They find the Disney technique of encouragement a special incentive. If Walt Disney isn't quite satisfied with the way an assignment has been carried out, he doesn't yell out condemnation but acknowledges the effort made and gently suggests some other things that might be tried.

These are just a few of the human principles that make the Disney organization such an unusual team, able to turn out so many fine films that are the despair of imitators. Walt Disney has said he has no formula. But many of his practices are evident and can be imitated by others with profit. He also demands there are no shortcuts, only hard work. And there's no law against hard work.

80-294-31

b-6

The Hollywood Reporter

FEB 20 1953

Page 1 col 1

UNITED STATES GOVERNMENT

# Memorandum

TO : FILE (80-294 )

FROM : SAC W. G. SIMON

SUBJECT: WALT DISNEY  
SAC CONTACT

DATE: 2/13/64

On 2/7/64 SAC SIMON sent out letters of appreciation for the support of each SAC contact and requesting continuance of that support for SAC GRAPP.

WGS: [redacted] b-6

80-294-32

SEARCHED	INDEXED
SERIALIZED	FILED
FEB 10 1964	
FBI - LOS ANGELES	
b-6	

80-294\*  
wip

**Hospital Honoring  
Film Personalities**

Walt Disney, Herbert J. Yates and  
Mrs. Natlany Shenberg will be among  
local community leaders being honored  
Feb. 3 at a dinner in the auditorium  
of St. Joseph Hospital, Burbank, for  
their long terms of active service in be-  
half of the hospital. They will be elect-  
ed to honorary membership on the hos-  
pital's advisory board.

"The Hollywood Reporter"

JAN 16 1964

Page 561

80-294-33

b.6



2

June 13, 1954

Mr. Walt Disney  
Chairman of the Board  
Walt Disney Productions, Inc.  
500 Buena Vista Boulevard  
Burbank, California

Dear Walt:

I want to thank you for a most enjoyable luncheon last Friday. It was a distinct pleasure to visit with you and members of your staff. Through your conversation I am certain that I gained an unusual insight into the entertainment industry and its relationship to the youth of today.

I am looking forward to frequent visits with you in the future.

With best wishes and kindest regards,

Sincerely yours,

*Wesley*

(c)  
80-294-34  
b-6

SEARCHED  
INDEXED  
SERIALIZED  
FILED

80-294-34

34  
2/24/61

airtel

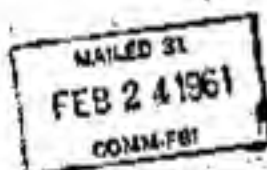
To: SAC, Los Angeles

From: Director, FBI

**\*MOON PILOT\***  
**MOTION PICTURE BY WALT DISNEY**  
**RESEARCH (CRIME RECORDS)**

7-2  
7-3  
The 2/20/61 edition of the "New York Daily News" indicated in Hedda Hopper's column, "Hollywood," that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith."

The Bureau has no information regarding this motion picture. It is desired that discreet inquiries be made to determine the nature of the script and how the FBI Agent is portrayed. Susairtel results of preliminary discreet inquiries under the above caption no later than 3/3/61.



1 - Mr. DeLoach

Follow-up made for 3/6/61

GEM:paw  
(6)

ENCLOSURE

50 MAR 6 1961

REC 94-4-4667-33

MAR 2 1961

# Hollywood

By HEDDA HOPPER

Hollywood, Feb. 19.—Moss Hart and Kitty Carlisle (he calls her the Rock) return to New York next week after a glorious rest in Palm Springs. I asked whom he wanted for his play, "Act One." Said he, "I have absolutely no control over it. I had no idea, nor had Bennett Carl, at its eventual success so I sold it quickly to Jack Legon, who's not only a friend but has great taste. His wife, Nedda, had read part of the manuscript. She had more faith than I. After all, what is an author? Remember when you and I went to the premiere of 'Lady in the Dark' in Hollywood and there were no seats for us? I wasn't surprised they'd forgotten me but didn't think they'd dare do that to you."

Then I told him of a conversation I'd had with Kitty before she decided to marry him. "What are you waiting for, a king or something?" I asked. Moss said, "She got a king, I'm nature's nobleman."

Henry Weinstein, producing "Tender in the Night" with Jennifer Jones, offered Sid Caesar the meaty role of Abe North, a guy with two musicals on Broadway who says one is good and the other bad. It's a bright, funny part and Weinstein hopes Sid accepts.

Edmond O'Brien plays the FBI agent in Walt Disney's "Moon Pilot" with Tom Tryon and Brian Keith. Disney's "Moon Pilot" with Tom Tryon and Brian Keith.

## The Sanderses on the Move

George Sanders paid Richard Brooks \$175,000 for his bachelor home where he and Brenda have been living. Now they've rented it to Dick Powell for a year.



George Sanders, Jennifer Jones and Marcel Marceau

Before the Sanders move on they'll give a wingding for Sylvia Ashley, which reminded me of the following:

Bill Frye told me about a dinner at his home some time ago where Bette Davis and Sylvia were guests. He saw at a glance they weren't compatible. When the subject of bull fighting came up Sylvia said she loathed it and thought it was most brutal sport in the world. Bette replied: "It's not as bad as your fox hunting with a pack of hounds chasing one poor little fox over hill and gone. There's skill in bull fighting." Then she got up and illustrated. A few years later Bill met Bette in Rome after she'd finished a picture in Madrid. Remembering the incident, he remarked, "You must have enjoyed the bull fight." Bette looked him in the eye with, "I went to my first one, because deathly ill and was helped out." "But what about that evening with Sylvia when you claimed to love it?" "Oh that! I made up my mind to love everything she disliked and I think I did a pretty good job."

Tolson \_\_\_\_\_  
Parsons \_\_\_\_\_  
Mohr \_\_\_\_\_  
Belmont \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach ☒ \_\_\_\_\_  
Evans \_\_\_\_\_  
Malone \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
W.C. Sullivan \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Ingram \_\_\_\_\_  
Gandy \_\_\_\_\_

*Handwritten signature/initials*

*Handwritten arrow pointing left*

*file 10/9am*

The Washington Post and Times Herald \_\_\_\_\_  
The Washington Daily News \_\_\_\_\_  
The Evening Star \_\_\_\_\_  
New York Herald Tribune \_\_\_\_\_  
New York Journal-American \_\_\_\_\_  
New York Mirror \_\_\_\_\_  
New York Daily News \_\_\_\_\_  
New York Post \_\_\_\_\_  
The New York Times \_\_\_\_\_  
The Worker \_\_\_\_\_  
The New Leader \_\_\_\_\_  
The Wall Street Journal \_\_\_\_\_  
Date \_\_\_\_\_

FEB 20 1961

94-4467-33  
ENCLOSURE

*Handwritten note:*  
Bette Davis to Sylvia Ashley  
2-24-61  
Hopper/Hawes

### A Royal Good Time for Palace

Burt Reynolds took his house guests, Grace and Prince Rainier, to the Olives in Gstaad, Switzerland. When they tired of dancing, the prince took over the drums in the orchestra and David the bass fiddle.

Joe Cotten plays the professor in the "Bus Stop" pilot, and his wife, Pat, not only plays the witch but also a fairy queen in a Shirley Temple show.

You might call this Frenchmen's revenge. Since so many Americans make films in Paris, three Frenchmen decided to make one here with Jacques Bergerac as star. Marcel Marceau wrote the story, and Jean Renoir directs. It's titled "Hope in New York." The Bergeracs are entertaining the new French governor of Tahiti Anne Gramaglia, who's now en route there.

Dina Merrill will be back next week to guest-star for Bill Dozier in "The Expendables" pilot, which stars Mike Connors of "Tightrope" series fame.

Hermione Gingold took a year's lease on an apartment at the Ronda apartments; she doesn't know it but that street is referred to as the haunt of the Havenhurst rat pack.

Paulette Goddard goes to Phoenix for "The Man Who Came to Dinner." That play may be a bit dated, but she sure isn't. The Kingston Trio had itself a ball in Sydney and Brisbane, Australia.



FBI

Date: 2/23/61

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Tolson  
Mr. DeLoach  
Mr. Mohr  
Mr. Bishop  
Mr. Casper  
Mr. Callahan  
Mr. Conrad  
Mr. Felt  
Mr. Gale  
Mr. Rosen  
Mr. Sullivan  
Mr. Tavel  
Mr. Trotter  
Mr. Tele. Room  
Mr. Ingram  
Miss Gandy

TO: DIRECTOR, FBI  
FROM: SAC, LOS ANGELES (94-247)  
RE: MOTION PICTURE "MOON PILOT"  
ROBERT BUCKNER, AUTHOR  
WALT DISNEY PRODUCTIONS, INC.  
RESEARCH (CRIME RECORDS)

A news item appearing in the 2/21/61 issue of "Daily Variety," a motion picture trade publication, announced that WALT DISNEY had signed actor EDMOND O'BRIEN to play an FBI agent in the above captioned production "Moon Pilot" which ran in the "Saturday Evening Post" which deals with America's first man to be shot around the moon. O'BRIEN joins a cast already headed by TOM TRYON and BRYAN KEITH.

The leading feminine role has not yet been cast and filming is scheduled to commence 5/1/61.

Discreet inquiry has been made at the Motion Picture Production Code Office to determine if any script for the above captioned film has been received to date through the Production Code Office. Efforts will be made to determine the contents of this film, particularly that portion portraying an FBI agent. Any information developed will be furnished the Bureau for its review and appraisal.

REC-9

94-4-467-34

3 - Bureau  
1 - Los Angeles

20 MAR 20 1961

JMCD:jv

(4)

66 APR 4 1961

Approved: \_\_\_\_\_

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

cc [unclear]  
it [unclear]



## Memorandum

TO : Mr. DeLoach

DATE: March 1, 1961

FROM : M. A. Jones

SUBJECT: MOTION PICTURE "MOON PILOT"  
ROBERT BUCKNER, AUTHOR  
WALT DISNEY PRODUCTIONS, INC.

Tolson	
Belmont	
Mohr	
Bishop	
Callahan	
Conrad	
DeLoach	
Evans	
Malone	
Rosen	
Tavel	
Trotter	
W.C. Sullivan	
Tele. Room	
Ingram	
Gandy	

BACKGROUND:

The 2-20-61 edition of the "New York Daily News" indicated in Hedda Hopper's column "Hollywood" that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith." Los Angeles was directed to determine nature of the script and how the FBI Agent is portrayed.

CURRENT DEVELOPMENTS:

Los Angeles advised by airtel dated 2-23-61 that the story "Moon Pilot" ran in the "Saturday Evening Post" and dealt with America's first man to be shot around the moon. Los Angeles made discreet inquiry at the Motion Picture Production Code Office to determine if script for this film has been received. Los Angeles will determine contents of film, particularly that portion portraying an FBI Agent. Los Angeles following and will furnish information as developed.

RECOMMENDATION:

For information.

1 - Mr. DeLoach

JCFM:dau  
(5)

EX-112

CREAT RESEARCH

66 APR 4 1961

94-44667-35

22 MAR 20 1961

FBI

Date: 3/1/61

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Tolson	_____
Mr. Parsons	_____
Mr. Mohr	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

TO: DIRECTOR, FBI  
 FROM: SAC, LOS ANGELES (94-761)  
 RE: ~~"MOON PILOT"~~  
 Motion Picture by WALT DISNEY  
 RESEARCH (CRIME RECORDS)

Re myairtel 2/23/61 and Buairtel 2/29/61.

Enclosed herewith are the 3/19/60, 3/26/60 and 4/2/60 issues of the "Saturday Evening Post" in which the above-captioned story ran as a serial.

The 3/19/60 issue contains a brief biographical sketch of ROBERT BUCKNER and a picture of him with his wife in their Palm Springs, California residence. This biographical item is on Pg. 126.

Recent information received from former SA EMMETT C. MC GAUGHEY by SAC W. G. SIMON exposed that WALT DISNEY had wanted the Bureau to be aware of this production and would contact this office. Mr. DISNEY contacted this office telephonically on 2/27/61 but no arrangements have as yet been made to confer with him as his previous commitments have made it impossible for him to arrange a satisfactory appointment up to the present time.

It is assumed that DISNEY's contact with this office is to comment concerning the above captioned production. When details are learned concerning his production plans for his picture the same will be submitted to the Bureau for its reaction.

2 - Bureau (encls. 3)  
 1 - Los Angeles  
 JMC:djv  
 (4)

Approved: \_\_\_\_\_

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

CR

EX-11

MAR 3 1961

94-4-4667-36

Jones to DeLoach

3/16/61

airtel

REC-9

94-4-4667-36

To: SAC, Los Angeles (94-761)

From: Director, FBI

**'MOON PILOT'**  
**MOTION PICTURE BY WALT DISNEY**  
**RESEARCH (CRIME RECORDS)**

Reurairtel dated 3/1/61.

You should arrange to personally confer with Walt Disney concerning his proposed filming of the story "Moon Pilot." Tactfully point out to him the uncomplimentary manner in which FBI Agents are depicted. Advise him that the Bureau will strongly object to any portrayal of the FBI in this film. As you will note from the story, FBI action basically involves guarding of the Air Force officer who is to make the first flight to the moon. Suggest to Mr. Disney that since FBI jurisdiction does not extend to the guarding of individuals that this action can be better represented by another Government agency. Handle diplomatically.

MAR 15 1961  
COMM-FBI

1 Mr. DeLoach  
Follow-up made for 3/20/61.

FE killed on 3/20/61  
dated 3-27-61

NOTE: See Jones to DeLoach memorandum captioned "Motion Picture 'Moon Pilot,' Robert Buckner, Author, Walt Disney Productions, Inc.," dated 3/13/61.

66 APR 4 1961 763

JCFM:eah (6)

MAIL ROOM ☐ TELETYPE UNIT ☐

- Tolson \_\_\_\_\_
- Parsons \_\_\_\_\_
- Belmont \_\_\_\_\_
- Mohr \_\_\_\_\_
- DeLoach \_\_\_\_\_
- Casper \_\_\_\_\_
- Callahan \_\_\_\_\_
- Conrad \_\_\_\_\_
- Felt \_\_\_\_\_
- Gale \_\_\_\_\_
- Rosen \_\_\_\_\_
- Sullivan \_\_\_\_\_
- Tavel \_\_\_\_\_
- Trotter \_\_\_\_\_
- Tele. Room \_\_\_\_\_
- Holmes \_\_\_\_\_
- Gandy \_\_\_\_\_

## Memorandum

Tolson  
DeLoach  
Mohr  
Bishop  
Casper  
Callahan  
Conrad  
Felt  
Gale  
Rosen  
Sullivan  
Tavel  
Trotter  
Tele. Room  
Holmes  
Gandy

TO : Mr. DeLoach

DATE: March 13, 1961

FROM : Mr. A. Jones

SUBJECT: MOTION PICTURE "MOON PILOT"  
ROBERT BUCKNER, AUTHOR  
WALT DISNEY PRODUCTIONS, INC.

BACKGROUND:

The 2-20-61 edition of the "New York Daily News" indicated in Hedda Hopper's column that "Edmond O'Brien plays the FBI Agent in Walt Disney's 'Moon Pilot'..."

Los Angeles has advised of information received through one of their sources that Walt Disney had wanted the Bureau to be aware of this production. Disney telephoned the Los Angeles Office on 2-27-61 but his own commitments have precluded an appointment with SAC Los Angeles. Los Angeles will advise when details are learned concerning Disney's production plans for this movie.

THE STORY

This story was serialized in "The Saturday Evening Post" and is concerned with the first attempt to shoot a rocket to the moon. A young Air Force officer, chosen for the flight, is contacted by an attractive female from outer space who gives him instructions for making the flight a success. His superiors think he has been contacted by enemy agents and at one point in the story think he has been kidnaped by these agents. A love interest develops between the Air Force officer and the girl from outer space and the story concludes happily as they head off together for the planet from which she came.

The FBI is brought into the story when the Air Force officer is thought to be in contact with enemy agents and when he is thought to be kidnaped. The writer apparently has read little concerning rockets or the FBI. Most references to the FBI are handled inaccurately and some are ludicrous. The Air Force officer, for example, is continually outwitting surveilling Agents who are following him for his protection, and at one point when a note is unaccountably slipped into a room, the Agent in charge of the detail immediately arrests all

Enclosure sent 3-16-61 REC-3 94-4-4662-37  
1 - Mr. DeLoach

JCFM:dau  
(5)

20 MAR 20 1961

66 APR 4 1961

V-112

(Continued, next page)

CRIME



Jones to DeLoach

Re: MOTION PICTURE "MOON PILOT"

kitchen and dining room help to have them interrogated to see if they could have slipped the note into the room. In describing how Agents lost the surveillance of the officer and the girl, one of the characters says that only one Agent saw her and the Agent thought the girl was a "floozie" trying to pick the officer up. "When she didn't he came back and made a play for her himself."

The story has references to telephones being tapped by the FBI and the Agents are generally pictured as bumbling, heavy-footed incompetents. This kind of phraseology is used: "The harassed G-man was very severe with his lobby spotter; then he called Washington and made a red-faced report." This follows: "A search of the entire hotel produced no sign of Rash (the officer). He was gone without trace, unseen by anyone and leaving no message. (The Agent) and his now utterly disgraced lobby spotter were investigating the frozen food locker when re-enforcements arrived from the FBI's local headquarters. Informed of the latest startling developments, the G-men swallowed their pride and called in the New York police."

The principal FBI Agent, who it develops is a flying saucer fan, pleads with the Air Force officer in the final scene, "... If you'll tell me where the girl really came from I'll promise not to tell anybody, not even J. Edgar Hoover, on my word of honor."

*See page 10*

*Kennedy*

**b7c**

↓



Jones to DeLoach Memorandum  
Re: MOTION PICTURE "MOON PILOT"

RECOMMENDATION:

That the attached airtel be sent to Los Angeles instructing the SAC to contact Mr. Walt Disney and tactfully advise him of our objections to this story. Walt Disney is on the Special Correspondents List.

*John*

*MM*

*Dist  
Rights*

*SP*

*✓*

*d*

# Memorandum

TO : DIRECTOR, FBI

DATE: March 17, 1961

FROM : *WJH* SAC, LOS ANGELES (94-761)

SUBJECT: "MOON PILOT"  
MOTION PICTURE BY WALT DISNEY  
RESEARCH (CRIME RECORDS)

Re Los Angeles airtel to the Bureau, 3/1/61.

On 3/15/61, Mr. RON MILLER, production executive at Walt Disney Productions, 600 Buena Vista Boulevard, Burbank, California, who is also WALT DISNEY's son-in-law, advised SA JOHN M. CASHEL that the studio is presently preparing a motion picture script from the above-captioned story by ROBERT BUCKNER.

The story is a fantasy about an American pilot who is to be sent into space, and his contact with a person allegedly from outer space. As an FBI agent plays a significant role in the story, MILLER wanted this Bureau to be aware of the production, and also inquired concerning any limitations or regulations which exist in connection with the portrayal of FBI agents or reference to the FBI in film productions.

The provisions of Public Law 670 were explained to MILLER, but no comments indicating a knowledge of the story theme were made.

MILLER commented that the studio wants to submit the script, which will not be ready for several weeks, to the Bureau for its review and reaction. He will contact this office when the script is ready for submission.

Contact is being maintained with MILLER concerning this matter, and the script, when received, will be forwarded to the Bureau.

*cc'd to L.A. Crime Research*  
2 - Bureau  
1 - Los Angeles (94-761)  
JMC:HME  
(3)

*no action necessary  
script to be submitted  
instructed by airtel dated 3-16-61*  
EX-104 94-4-4662-389

REC-4

22 MAR 2 1961

CRIME RESEARCH

66 MAR 29 1961

2-110

EXP. PROC.

FBI, Los Angeles

Date: March 27, 1961

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: Director, FBI

FROM: SAC, Los Angeles (94-761)

SUBJECT: "MOON PILOT"

MOTION PICTURE BY WALT DISNEY PRODUCTION INC. OF HAZARD  
RESEARCH (CRIME RECORDS)

ReBuAirtel 3/16/61.

On March 24, 1961, accompanied by SA JOHN M. CASHEL,  
I called upon WALT DISNEY at his studios in Burbank as per  
instructions.

It was tactfully pointed out that the portrayal of  
the FBI is not complimentary, that it incorrectly depicts the  
guarding of an Air Force officer and FBI jurisdiction does  
not extend to guarding individuals, and that this type action  
could be more properly handled by another governmental  
agency.

DISNEY said that if Bureau objects he would change  
the script to eliminate the FBI and substitute another  
security agency, but he feels that this would be unrealistic  
since the situation, in his opinion, properly warrants  
portrayal of the FBI. He stated that there have been changes  
in the script and that the treatment of the FBI is most  
complimentary to the Bureau and depicts the FBI as solving  
the case. He requested that Director HOOVER review the  
script before final decision.

DISNEY pointed out that the situation involves

3 - Bureau  
1 - Los Angeles  
WGS:esc  
(4)

EX-108 17 APR 4 1961

Approved: 51 APR 2 1961  
Special Agent in Charge

Sent \_\_\_\_\_ M Per \_\_\_\_\_

espionage, which is under FBI jurisdiction, and states it would be an inaccuracy to call in any other agency.

DISNEY stated the script would be available within a week or two. He stated that he would never portray the FBI other than in a favorable light due to his esteem for the Director and the Bureau.

When the script is available it will be forwarded to the Bureau.

FBI

Date: May 10, 1961

Transmit the following in PLAIN TEXT

(Type in plain text or code)

Via AIRTEL AIR MAIL

(Priority or Method of Mailing)

Mr. Tolson	✓
Mr. Belmont	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Evans	✓
Mr. Malone	✓
Mr. Rosen	✓
Mr. Tavel	✓
Mr. Trotter	✓
Mr. W.C. Sullivan	✓
Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

TO : DIRECTOR, FBI  
 FROM : SAC, LOS ANGELES (94-761)  
 RE : ~~X~~MOON PILOT  
 MOTION PICTURE BY WALT DISNEY  
 RESEARCH (CRIME RECORDS)

Remyairtel 3/27/61.

Although contact has been maintained with the production division of Walt Disney Studios on a regular basis since the date of referenced airtel, no script for the above-captioned film was determined to be available.

On 5/4/61, MAURICE MURPHY, Code Review Executive, Motion Picture Production Code Office, 8480 Beverly Boulevard, Los Angeles, California, advised that no script for the above-captioned film had been submitted to his office for review.

On 5/5/61, WALT DISNEY's office advised that filming of the captioned production was scheduled to commence on location in San Francisco, California, on Monday, 5/8/61. WALT DISNEY and his executive producer, WILLIAM ANDERSON, are acting as producers on the film, and a script has recently been completed.

On 5/9/61, WILLIAM ANDERSON, Executive producer, Walt Disney Productions, Inc., Burbank, California, advised SA JOHN M. CASHEL that shooting of the above-captioned film had commenced on location in San Francisco, on 5/8/61. He mentioned that the shooting script had been amended to portray the officer, previously described as an FBI agent, as a

3 - Bureau (Air Mail)  
 1 - Los Angeles (94-761)  
 JMC:HME  
 (4)

REC-65

14 MAY 18 1961

C. G. Wick

Approved: *[Signature]*

Special Agent in Charge

Sent

M

Per

50 MAY 23 1961



LA 94-761

government security officer, and no reference is made to this Bureau in the film. The role of this officer is primarily to guard the Air Force officer, and is not broadened beyond the activities depicted in the original story. The Air Force is cooperating with the studio on this film, and some shooting is being undertaken on location at Vandenberg Air Base near Lompoc, California.

According to ANDERSON, Actor EDMOND O'BRIEN is portraying the role of the security officer, and filming is expected to be completed in about four weeks.

In view of the foregoing information, no further action is deemed advisable.

- 1 - Mr. Belmont
- 1 - Mr. Evans
- 1 - Mr. Rosen
- 1 - Name Check Section
- 1 - Mr. Brown

September 1, 1961  
BY COURIER SERVICE

Honorable P. Kenneth O'Donnell  
Special Assistant to the President  
The White House  
Washington, D. C.

My dear Mr. O'Donnell:

Reference is made to your letter of August 25, 1961, requesting name checks concerning eighty individuals in connection with the Advisory Committee on the Arts. By letters dated August 30 and August 31, 1961, there were furnished to you the results of reviews of the files of this Bureau concerning fifty-one of these persons. The following additional results are now available.

The FBI has not conducted investigations of and our files contain no information which would be pertinent to your inquiry concerning the following persons:

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

DRR:fjb (7)

MAIL ROOM ☐ TELETYPE UNIT ☐

SEP 7 1961

54 SEP - 7  
1961

REC'D - READ  
B  
19 SEP 1961

b7c

Honorable P. Kenneth O'Donnell

There are enclosed for your information memoranda concerning the following individuals:

  
Walter E. Disney  


b7c

The reviews of our files concerning the remaining eleven individuals are being continued and you will be advised separately of the results.

Sincerely yours,

J. EDGAR HOOVER

Enclosures (9)

1 - Mr. Belmont  
1 - Mr. Evans  
1 - Mr. Rosen  
1 - Name Check Section

August 31, 1961

1 - Mr. Stefansson

WALTER E. DISNEY

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reveal the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of Walt Disney.

The Council for Pan-American Democracy has been designated pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who had died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th Street and 8th Avenue, in New York City. Among the individuals sponsoring the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (62-60527-25375; 94-4-4667-4)

Enclosure to letter to White House 9-1-61 DRR:fjb.

(7)

Mr. Tolson \_\_\_\_\_  
Mr. Ladd \_\_\_\_\_  
Mr. Nichols \_\_\_\_\_  
Mr. Belmont \_\_\_\_\_  
Mr. Clegg \_\_\_\_\_  
Mr. Glavin \_\_\_\_\_  
Mr. Harbo \_\_\_\_\_  
Mr. Rosen \_\_\_\_\_  
Mr. Tracy \_\_\_\_\_  
Mr. Egan \_\_\_\_\_  
Mr. Gurnea \_\_\_\_\_  
Mr. Hendon \_\_\_\_\_  
Mr. Jones \_\_\_\_\_  
Mr. Quinn \_\_\_\_\_  
Mr. Nease \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

MAIL ROOM ☐

TELETYPE UNIT ☐

94-4-4667

## Memorandum

TO : Mr. DeLoach

DATE: 1-17-62

FROM : M. A. Jones

SUBJECT: "MOON PILOT"  
MOTION PICTURE  
BY WALT DISNEY

Tolson	
Belmont	
Mohr	
Callahan	
Conrad	
DeLoach	
Evans	
Malone	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

At your direction, an Agent from the Crime Research Section saw a preview of this movie through the courtesy of the Air Force at the Pentagon on 1-16-62.

BACKGROUND:

"Moon Pilot" is intended as a farce, and it is. The story concerns the first manned flight to the moon and it was made with the cooperation of the Air Force. Briefly the story is as follows:

A young Air Force pilot, who is to make the first flight, is contacted by an attractive female from outer space while he is on leave. From the experience of her own planet, she knows that the construction of the rocket to be used for the flight to the moon will result in failure and she tries to convince the pilot so that he can convince his superiors of the necessity of changing the structure of the nose cone. He thinks she is a spy and the whole Air Force and the "Federal Security" become involved in a "Keystone Cops" spy chase. A love interest develops between the girl and the pilot, of course. The whole thing is finally satisfactorily solved, and she materializes with him in the rocket on the way to her planet.

OBSERVATIONS:

We learned of this proposed movie before the script was written and had our Los Angeles Office enter a protest with Disney, since he originally intended to portray the FBI. Disney agreed there would be no FBI portrayal. The "Investigators" identify themselves as "Federal Security." The public would not identify these people with the FBI. The portrayal of "Federal Security" is entirely slapstick. There are no references which would indicate that the name "Federal Security" is a cover-up for FBI. There are lines reflecting referring of material to the Laboratory, but what Laboratory is not specified. Credentials are exhibited only one time and the face of the credentials are never seen. Only the leather cover is observed and it is in bright red.

Enclosure

JCFM: 63 JAN 31 1962

(3)

REC-63

JAN 23 1962

901-10

CRIME

RECORDED COPY FILED IN 62-29051



Jones to DeLoach Memo  
RE: "Moon Pilot"  
Motion Picture  
By Walt Disney

INTERESTING NOTE:

The Air Force has a problem. They cooperated in this movie to the extent of furnishing a Technical Director, making some stock footage available and furnishing air craft for a scene or two. The credits now gratefully acknowledge the cooperation of the Air Force and, from the discussion among Air Force officers present at the showing of this film, it is apparent that they feel the public will identify them as having approved of this film. They do not approve and were discussing means of getting a change made since the film sent to them is the final print. Of course, no comments or suggestions were made to them by our Agent.

RECOMMENDATION:

For information.

ADDENDUM: JCFM/dgs 1-17-62

Attached is a review of this movie from the January 15, 1962, issue of "Daily Variety."

EDJ      JFM      D. 1/18      V.

# Film Review

## Moon Pilot

(Comedy-Fantasy; Technicolor)

Starring: Tom Tryon, Edmond O'Brien, Bob Sweeney, Tommy Kirk, Kent Smith, Simon Scott, Bert Remsen, Sarah Selby, Dick Whittinghill, Nancy Kulp. Directed by: Maurice Tombragel. Screenplay by: Robert Buckner. Music by: Robert Buckner. Edited by: Carlton Clark. Released by: Walt Disney. Jan. 12, 1962. Running time: 98 mins.

At first glance, Walt Disney's "Moon Pilot" is a marvelous mixture of absolute nonsense, a thoroughly intoxicating, high-spirited and full-bodied blend of moonshine and monkeyshine. A careful analysis of the ingredients, however, uncovers a more significant reason for its potent kick. For within the frivolous surface merriment of its story lurks a most disarmingly irrelevant spoof of the current world preoccupation with reaching various heavenly bodies before anyone else beats us to it. It's a healthy country that can take time out to laugh at its most sacred, troublesome issues, and a healthy industry that supplies the tonic to ease such serious anxiety.

Fibergore in general will accept this picture as light, gay, infectious diversion. For those who probe deeper and detect something more significant at the core, so much the better. The upshot, at any rate, appears to be another money-maker for Disney. Absence of surreal marquee magnetism (outside of the Disney banner itself, that is) may tone down opening response to merely respectable proportions, but word-of-mouth will build momentum on this one, and secondary engagements are likely to be especially strong.

Maurice Tombragel's screenplay, based on a Sat-Eve-Fest serial by Robert Buckner, jovially scans the earthbound predicament of an unwilling, altitude-ry astronaut to be on a three-day pass prior to his junket to the moon. Under strict orders not to divulge the nature of his mission, the young man

(Tom Tryon) instead becomes involved in a see-saw struggle between a comely miss (Dany Saval) from a superior society in outer space and a frustrated government security agent (Edmond O'Brien) who is convinced the mysterious lady is a spy.

"Moon Pilot" is an excellent piece of screen writing by Tombragel, especially operations when it is being most disrespectful. For example, in a top level conference room full of logical, strapping young candidates for the maiden moonshot, not a single one is willing to volunteer. Tombragel's script has an inclination towards repetition, and it tends to get misanthropic in its rather dabby romantic misadventure, but its virtues far outweigh its faults. The picture is even more notable for its calibre of performance and direction. Every comic nuance is explored through James Neilson's deft, inventive direction.

Tryon accomplishes a winning portrayal of the reluctant space-man. Here's an actor on the way up in filmdom, one of the few likely to bridge that historically discouraging gap between television and motion picture stardom. For Miss Saval, a Gallic comedienne here making her U.S. film bow, it is a striking showcase. But the picture is thespically dominated not by the romantic leads but by two of Hollywood's most polished, versatile actors — Brian Keith and Edmond O'Brien.

Keith, as a bombastic, hot-tempered Air Force general, plays with an extraordinary sense of comic perversion. His reactions to a stream of wild brainiac girls and concernedly passing through a police lineup (one of the film's funniest scenes) are worth the attention of any acting aspirant. O'Brien, as the uncooperated civil man, consistently gets the exactly correct flavor into his lines, occasionally turning an ordinary exchange of dialog into a wildly funny moment.

Others who perform with skill include Bob Sweeney, Tommy Kirk, Kent Smith, Simon Scott, Bert Remsen, Sarah Selby, Dick Whittinghill, Nancy Kulp and a most cooperative chimp who emerges unexpectedly from a space capsule at the climax of the film's elaborately staged opening scene.

The slick, attractive production is a reflection of Abnormaling savvy in all areas, encompassing the compact, colorful art direction of Carroll Clark and Marvin Aubrey Davis, superb photography of William Snyder, smoothly progressive editing of Cotton Warburton and vivid soundwork of mixer Harry Lindgren. A special joy is Paul Fith's score, which, by playing straight, enhances the comic flavor. Had Smith attempted to compete by inserting his own comic musical comment, his score might have benefited. An additional bow to producer Bill Anderson and associate, Ron Miller for a job well done.

Fade.

Mr. Tolson \_\_\_\_\_  
Mr. Belmont \_\_\_\_\_  
Mr. Mohr \_\_\_\_\_  
Mr. Callahan \_\_\_\_\_  
Mr. Conrad \_\_\_\_\_  
Mr. DeLoach \_\_\_\_\_  
Mr. Evans \_\_\_\_\_  
Mr. Malone \_\_\_\_\_  
Mr. Rosen \_\_\_\_\_  
Mr. Sullivan \_\_\_\_\_  
Mr. Tavel \_\_\_\_\_  
Mr. Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Mr. Ingram \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

DAILY VARIETY  
Hollywood 28, California  
January 15, 1962  
Page 3

94-44667-41  
FBI

# Disney Pokes Fun

## 'Moon Pilot' at Metropolitan Is Splendid for the Teens

Walt Disney's targets in "Moon Pilot," at the Metropolitan, are not, actually, anybody in space.

The boys he's leveling his humorous rifle at are members of Congress, the Air Force, the FBI and French movie stars whose sex appeal is such that no human male can be inoculated against it.

I'll go along with the last.

But I have a hard time agreeing with Disney that Congressmen are imbeciles, Air Force boys are motion heads and the FBI is as ineffectual as the D.A.R.

And I'm not waving a flag or hunking a tiny little bugle, either.

Apart from his editorial comments on the ineptness of the aforementioned bodies, "Moon Pilot" is a lot of fun, and the kids ought to adore it. They won't even understand where Disney's pot shots are aimed.

### RELUCTANT

Tom Tryon is cast as a most reluctant astronaut who hates flying. Scared stiff, in fact.

When he is chosen to pilot the first rocket ship around the moon his reactions are not those of Col. John Glenn.

Granted leave to visit his mother, after swearing to keep his forthcoming "moon shot" a secret, he encounters lovely Dany Seval as an air liner and she proves to be a most mysterious dish.

Seems she knows all about the planned trip to the moon and has nothing but good advice on survival to offer.

Shortly Tryon's command is reversed, well-played by Brian Keith, is in on the act, as well as the FBI, headed by Edmund O'Brien.

### POTENT

Miss Seval, who is possessed of powers unknown to us mere earthlings, creates more mystery as she slides thru the film in a glamorous array of fancy duds.

Seems she can materialize from nothing, look into the future and provide sundry services which any clean-cut young American astronaut would welcome.

There are many hilarious moments in the film and you may relish the sight of so many upstanding agencies and arms of the Government squirming thru a series of situations which simply could not exist.

The age group which should be most interested in this funny little fable is

Would judge, would be between 12 and 17. Of course, I would not rule out adults for there are laughs aplenty in "Moon Pilot."

ST-116 REC-12

94-4-4667-242

13 APR 26 1962

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Evans \_\_\_\_\_  
Malone \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

*I am amazed Disney would do this. That probably has been infiltrated.*

The Washington Post and Times Herald \_\_\_\_\_  
The Washington Daily News \_\_\_\_\_  
The Evening Star \_\_\_\_\_  
New York Herald Tribune \_\_\_\_\_  
New York Journal-American \_\_\_\_\_  
New York Mirror \_\_\_\_\_  
New York Daily News \_\_\_\_\_  
New York Post \_\_\_\_\_  
New York Times \_\_\_\_\_  
The Nation \_\_\_\_\_  
The New Leader \_\_\_\_\_  
The Wall Street Journal \_\_\_\_\_  
The National Observer \_\_\_\_\_  
Daily \_\_\_\_\_

APR 26 1962

67 APR 26 1962

## Memorandum

TO : Mr. DeLoach

DATE: 4-23-62

FROM : M. A. Jones

SUBJECT: "MOON PILOT"  
MOVIE FARCE BY  
WALT DISNEY

Tolson	
Belmont	
Mohr	
Callahan	
Conrad	
DeLoach	
Evans	
Malone	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

This movie is a slapstick take-off on the efforts of the Air Force in getting a manned rocket to the moon. The pilot to make the first flight unintentionally volunteers for this assignment and on leave prior to the mission is contacted by a girl from outer space. Her knowledge from the advanced planet from which she comes allows her to know that the material being used for the Air Force rocket will not hold up. She attempts to persuade the Air Force pilot to use a formula known to her to make the rocket safe. He believes she is a foreign spy and a "Keystone Cops" investigation in pursuit of the girl ensues. The investigation is handled by something called "Federal Security" in a bumbling, inept, farcical manner. All ends well when the girl convinces the pilot, who convinces his superiors, and she materializes in the rocket on the way to her planet.

We were aware of this movie from its inception. When we learned that the serialized story was to be made into a movie, we had our Los Angeles Office enter a vigorous protest with Disney, since the original script called for the portrayal of the FBI as such. As a result of our protest, all references to the FBI were deleted. The storylines continues much the same but an agency referred to as "Federal Security" was substituted.

This movie was reviewed by us through the courtesy of the Air Force. It was found that there were no references to the FBI and no actions based upon the manner in which our investigations are conducted. A principal character exhibited credentials on one occasion. The face of the credentials was never seen and the cover was in bright red. (The movie is in color.)

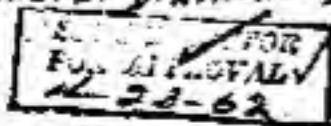
One of our Agents saw this movie over the weekend and he noted a very favorable response from the audience, which apparently treated the movie as the farce it was intended to be. No comments were heard which would indicate the audience considered "Federal Security" to be synonymous with the FBI.

## RECOMMENDATION:

Enclosures

JCFM:dgs  
(4)

That the attached letter be sent to Mr. Emmett McGaughey.  
Under DeLoach's signature.



CRIME RESEARCH

The critics however understand  
it is the FBI -

APR 27 1962



Washington, D. C.  
April 24, 1962

REC-50

94-4-4667-43

Mr. Emmett C. McGaughey  
5045 Wilshire Boulevard  
Los Angeles 36, California

Dear Emmett:

I have just seen some of the newspaper reviews of Walt Disney's "Moon Pilot." While the FBI is not mentioned by name in the picture, the reviewers have obviously interpreted the characters from "Federal Security" as being from this Bureau. The investigative efforts of "Federal Security" are definitely portrayed in a most slapstick and uncomplimentary manner, to say the least.

It was my understanding that Mr. Disney had originally intended to portray FBI Agents in this movie, and he has done so to all intents and purposes, despite our protests, even though the Agents are not named as such. Needless to say, the Boss was amazed that Disney would produce such a picture which carries implications of criticisms of the FBI.

I can only hope that the general public, in viewing this film, will not interpret the investigative efforts depicted as representing the work of the FBI as some movie reviewers have done.

You may be interested in the attached reviews from two of our Washington papers which illustrate my point.

Sincerely,

SENT DIRECTOR  
FOR APPROVAL  
4-23-62

RECEIVED  
FBI  
APR 25 1962  
D. DeLoach

Enclosures (2)

1 - Los Angeles

NOTE: See Jones to DeLoach memo 4-23-62 cap'd "Moon Pilot, Movie Farce by Walt Disney."

MAIL ROOM  
COD:geg (5)

TELETYPE UNIT 1962





## Nifty Thriller At the Ontario

By Richard L. Coe

**ESPIONAGE, DIVISION OF ECONOMICS**, is the subject of the Ontario's "The Counterfeit Traitor." This is a classy cliffhanger involving William Holden and Lilli Palmer, a nifty duo indeed.

The story is based loosely on the wartime adventures of one Eric Erickson, an American who renounced his citizenship to become a Swede. He evidently did well in prewar trade and his equivocal position made him one of the few who could junket between "neutral" Stockholm and Nazi Germany. With Hugh Griffith at the top of his sly form in the role of a British intelligence type relishing the unrationed foods of Sweden, we watch the progress of Erickson from reluctant to full-blooded spy. The color photography of Stockholm, Copenhagen and northern Germany gives visual bounce to a fairly lengthy adventure.

Working freely from a novel by Alexander Klein, director George Seaton has written a screenplay which has the positive value of surprises. When Holden, as Erickson, is picked up at a cocktail party by Miss Palmer, her eyes sparkling as she adjusts his handkerchief, one starts being drawn into a net which suggests that not all the Germans were Nazis.

Miss Palmer, in fact, is ever fascinating to watch. No Sandra Dee she, Loni suggests brains, humor and that feminine quality a misogynist might call guile. Like Garbo and Dietrich, she keeps her poor thoughts to herself and he years make her increasingly fascinating. With this quality, she also becomes a fine foil for Holden, whose talent is a noble openness.

The rare combines facets of fact other than Erickson's and details further accent the already unfamiliar notion that some Germans, high and low, were hoping the Allies would win the war. The script also allows for a variety of adventures that will make you, as co-creator of this adventure, wish you had been a story.

[illegible]

The atmosphere of these northern cities, splendidly caught by Jean Bourguin's cameras, plays a vital role in these adventures which, obviously, could not have been properly filmed in California. Erickson should feel complimented by Holden's performance and, as noted, Miss Palmer is all wonderful woman as the lady who gets under his tough, show-me hide.

"MOON PILOT," Walt Disney's salute to the space age, is good fun at the Metropolitan and Ambassador.

While I note this is considered kid stuff by some, think again, parents! Here we have not only a wholly unwilling astronaut who insists on going home to see Mom before taking off for space, but also a bitter struggle between what obviously is the FBI and

the NASA security bureau.  
Banglers, the lot, all the way  
down the line.

Steaming from a magazine  
 story by Robert Buckner, this  
 is fairly broad comment on  
 aired cover. In fact, were the  
 source other than Disney's  
 studio, hints from patriotic  
 organizations would hardly be  
 unexpected. But to secure in  
 Disney that no one will see  
 anything subversive about the  
 Master telling our young "uns  
 that astronauts prefer beer  
 iser, that the FBI is a mass  
 of daffs, the military of like  
 IQ and a U. S. Senator a pub-  
 licity-minded snafv.

So, bully for Disney for getting away with such sacri-

Maurice Tombragel's screenplay revolves around a slinky, mysterious lady from a distant planet who wins Our Hero about a chemical his ship will need. She is beautifully personified by a French lass, Dany Saval. Tom Tryon, a massive All American Boy type, plays the astronaut with a side sense of broad comedy that fits the Fox preclude. And Gheeta, the clump of TV's Truth or Consequences, does a critical role with rare elan.

Tolson \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 DeLoach \_\_\_\_\_  
 Evans \_\_\_\_\_  
 Malone \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Sullivan \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Tele Room \_\_\_\_\_  
 Holmes \_\_\_\_\_  
 Gandy \_\_\_\_\_

The Washington Post and Times Herald \_\_\_\_\_

The Washington Daily News \_\_\_\_\_

The Evening Star \_\_\_\_\_

New York Herald Tribune \_\_\_\_\_

New York Journal-American \_\_\_\_\_

New York Mirror \_\_\_\_\_

New York Daily News \_\_\_\_\_

New York Post \_\_\_\_\_

The New York Times \_\_\_\_\_

The Worker \_\_\_\_\_

The New Leader \_\_\_\_\_

The Wall Street Journal \_\_\_\_\_

The National Observer \_\_\_\_\_

Date \_\_\_\_\_

AFB - 987

ENCLOSURE

ENCLOSURE  
94-4-4667-43

# THE PASSING SHOW

## 'Traitor' Is a Must; 'Moon Pilot' Ironical

By JAY CARMODY  
Drama Critic of The Star

"THE COUNTERFEIT TRAITOR," a Paramount picture, directed by William Holden, starring by William Holden, is the second in a series of films which are being shown in the Ontario theatres.

**THE CAST**  
William Holden ..... William Holden  
Lilli Palmer ..... Lilli Palmer  
John Hodiak ..... John Hodiak  
John Hodiak ..... John Hodiak  
John Hodiak ..... John Hodiak  
John Hodiak ..... John Hodiak  
John Hodiak ..... John Hodiak  
John Hodiak ..... John Hodiak  
John Hodiak ..... John Hodiak  
John Hodiak ..... John Hodiak

"MOON PILOT," a picture from the series of a Walt Disney production, directed by George Pal, is the first in a series of films which are being shown in the Ontario theatres.

**THE CAST**  
Carl Richards ..... Carl Richards  
Carl Richards ..... Carl Richards  
Carl Richards ..... Carl Richards  
Carl Richards ..... Carl Richards  
Carl Richards ..... Carl Richards  
Carl Richards ..... Carl Richards  
Carl Richards ..... Carl Richards  
Carl Richards ..... Carl Richards  
Carl Richards ..... Carl Richards  
Carl Richards ..... Carl Richards

Write down "Counterfeit Traitor" at the Ontario theatres as a must movie.

Out of a real-life World War II spy story, George Seaton has wrought a picture of all the excellences, excitement, pictorial dazzle, tasteful direction, and acting that previously schisms reality.

An international cast, headed by William Holden, working in the actual Swedish, Danish, and German settings of the story, plays the script which Seaton both wrote and directed. And which he also co-produced with William Perleberg.

Willy Wikstrom is the experience related in "Counterfeit Traitor" and there can have been few more hair-raising stories than his. An American who, for honorable reasons becomes a Swedish citizen, the man Holden plays is actually tricked into the spy trade.

The Allies need a neutral whom the Nazis trust. If all tycoon Erickson, a supplier of both combatants, will be their man, they will let him off the trade block. To his surprise, and the delight of British intelligence, he turns out to have a natural talent for a job he dislikes.

He is intelligent, fearless, and sub-consciously at least anti-Nazi. He is also a superb actor. In crisis after crisis, seeking the most vital of information, he outwits German intelligence but always by the hair's breadth that gives the Nazis credit for an innate flair for the game being played.

The price he must not pay is his life, not until he has located the major fuel refineries the allies will bomb. The price he must pay is the cost of

life of decent German and Jewish friends, including near the movie's climax the object of his life's noblest love. This is a lovely Berliner, played by Lilli Palmer, whose execution he witnesses from a cell in the same prison.

The genius of Seaton's writing and direction is its perfect matching of situation and character. His decent people are far from super-human; his villains are far from sub-human. In his treatment of tense situations, he recognizes they can be as dangerously tempting to a director as they are perilous to the characters involved in them.

As both writer and director, Seaton asks underplaying. No one knows better the hazards inherent in the camera's magnification of life. He reaches downward, then, and inward, for the shattering realism of "Counterfeit Traitor."

His cast could not be more understanding of the Seaton style. Holden, the dancer-haunted hero, Miss Palmer, as the religiously motivated Berlin aristocrat with whom he falls in love; Hugh Griffith, as the humorously heartless British agent who directs Holden's perilous operations; Ernst Schneider, as the German friend he forces into betrayal of his country.

A dozen others figure vividly in "Counterfeit Traitor," a film as suspenseful and as beautiful as it is visually spectacular.

Walt Disney is in an "important" comic mood in "Moon Pilot," an Easter offering to moviegoers in which he takes an irreverent glance at space exploration.

By the time he has finished with the subject in the film at the Metropolitan, space itself is drawn with such awe-inspiring canals as NASA, the Air Force, the FBI, and even the astronaut team which is saving the world of a truly universal traffic problem. These are not actually identified in every case but they could not be more thinly disguised in what is intended as innocent fun. Well, fun.

A ferocious cigar-chomping Air Force general masterminds the Disney film moon project. He is a man with three major problems. The first of these is to find an astronaut who will volunteer for the flight. Another is a mysterious blond assumed to be a Russian spy. The third is a space ship which everyone except the general doubts will get to the moon, much less back from it.

He acts his pilot when a fun-loving space monkey takes an astronaut with a fork and the latter tells "yes" to break the silence during the call for volunteers. He keeps his despite the fact that the chosen man hates flying, gets air-sick, and demands compassionate leave to visit his mother (by bus) before the moon takeoff.

On this three-day pass, the astronaut falls into the hands of the blond, finds in them the

nothing when his life is lacking, and disappears with her while intelligence shambles all over the place trying to retrieve the reluctant spaceman.

The girl is mysterious, all right, but harmless. For all the suspicions of the general and intelligence men, she turns out to be a travel agent from a minor planet, Beta Lyrae. She's down here to commit an error in the spaceman's design.

*Frank DeFrank*  
4/23/62  
4-43

- Tolson \_\_\_\_\_
- Belmont \_\_\_\_\_
- Mohr \_\_\_\_\_
- Callahan \_\_\_\_\_
- Conrad \_\_\_\_\_
- DeLoach \_\_\_\_\_
- Evans \_\_\_\_\_
- Malone \_\_\_\_\_
- Rosen \_\_\_\_\_
- Sullivan \_\_\_\_\_
- Tavel \_\_\_\_\_
- Trotter \_\_\_\_\_
- Tele Room \_\_\_\_\_
- Holmes \_\_\_\_\_
- Gandy \_\_\_\_\_

which, once accomplished, enables the astronaut to take her home where, seemingly, they intend to live happily ever after. It is all very daffy slapstick, and impertinent but Tom Tryon, as the astronaut, Dany Naval as the girl, Edmund O'Brien as the intelligence genius, and Brian Keith as the general make it quite hilarious.

- The Washington Post and Times Herald \_\_\_\_\_
- The Washington Daily News \_\_\_\_\_
- The Evening Star \_\_\_\_\_
- New York Herald Tribune \_\_\_\_\_
- New York Journal-American \_\_\_\_\_
- New York Mirror \_\_\_\_\_
- New York Daily News \_\_\_\_\_
- New York Post \_\_\_\_\_
- The New York Times \_\_\_\_\_
- The Worker \_\_\_\_\_
- The New Leader \_\_\_\_\_
- The Wall Street Journal \_\_\_\_\_
- The National Observer \_\_\_\_\_

Date APR 20 1962

44-4667-43



## One on the Aisle

## Nifty Thriller At the Ontario

By Richard L. Coe

A74

**ESPIONAGE, DIVISION OF ECONOMICS**, is the subject of the Ontario's "The Counterfeit Trailor." This is a classy cliffhanger involving William Holden and Lilli Palmer, a nifty duo indeed.

The story is based loosely on the wartime adventures of our Eric Erickson, an American who renounced his citizenship to become a Swede. He evidently did well in prewar trade and his equivocal position made him one of the few who could junket between "neutral" Stockholm and Nazi Germany. With Hugh Griffith at the top of his sly form in the role of a British intelligence type relishing the unrated foods of Sweden, we watch the progression of Erickson from reluctant to full-blooded spy. The color photography of Stockholm, Copenhagen and northern Germany gives visual bounce to a fairly lengthy adventure.

Working freely from a novel by Alexander Klein, director George Seaton has written a screenplay which has the positive value of surprises. When Holden, as Erickson, is picked up at a cocktail party by Miss Palmer, her eyes sparkling as she adjusts his handkerchief, one starts being drawn into a net which suggests that not all the Germans were Nazis.

Miss Palmer, in fact, is ever fascinating to watch. No Sandra Dee—she, Lilli suggests brains, humor and that feminine quality, a misogyne might call guile. Like Garbo and Dietrich, she keeps her inner thoughts to herself and the years make her increasingly fascinating. With this quality, she also becomes a time fell for Haiden, whose talent is a noble composure.

The yarn combines facets of some other than Erickson's and details further accent the fairly unfamiliar notion that

"THE CONSPIRACY APE" Show-  
banned release broadcast by WILLIAM  
PETERSON, Director and JAMES HALL  
of George Wallace from the novel  
by Alexander Salk. Photographed in  
Technicolor by Jess Lawrence, shown  
at Allentown, Pa. As the Queen

some Germans, high and low, were hoping the Allies would win the war. The script also allows for a variety of adventures that will make you, as such films as this always do me, wish you had been a spy.

The atmosphere of these northern cities, splendidly caught by Jean Bourgein's cameras, plays a vital role in these adventures which, obviously, could not have been properly filmed in California. Erickson should feel complimented by Holden's performance and, as noted, Miss Palmer is all wonderful woman as the lady who gets under his tough, show-me hide.

"MOON FILM," Walt Disney's salute to the space age, is good fun at the Metropolitan and Ambassador.

While I note this is considered his staff by some, think again, pundits: Here we have not only a wholly unwilling astronaut who insists on going home to see *Mom* before taking off for space, but also a bitter struggle between what obviously is the FBI and

the NASA security bureau.  
Banglora, the lot, all the way  
down the line.

Stemming from a magazine story by Robert Buckner, this is fairly broad comment on sacred cows. In fact, were the sources other than Disney's studio, howls from patriotic organizations would hardly be unexpected. But so secure is Disney that no one will see anything subversive about the Master telling our young 'uns that astronauts prefer bus rides, that the FBI is a mass of dorks, the military of liars IQ and a U. S. Senator a publicly-minded scold.

So, kudos for Disney for getting away with such mischief.

Maurice Tombraghe's screenplay revolves around a slinky, mysterious lady from a distant planet who warns Our Hero about a chemical his ship will need. She is beautifully personified by a French lass, Dany Saval. Tom Tryon, a massive All American Boy type, plays the astronaut with a nice sense of broad comedy that fits the fun precisely. And Checco, the clump of TV's Truth or Consequences, does a critical role with rare class.

Tolson \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 DeLoach \_\_\_\_\_  
 Evans \_\_\_\_\_  
 Malone \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Sullivan \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Tele Room \_\_\_\_\_  
 Holmes \_\_\_\_\_  
 Gandy \_\_\_\_\_

The Washington Post and Times Herald \_\_\_\_\_  
 The Washington Daily News \_\_\_\_\_  
 The Evening Star \_\_\_\_\_  
 New York Herald Tribune \_\_\_\_\_  
 New York Journal-American \_\_\_\_\_  
 New York Mirror \_\_\_\_\_  
 New York Daily News \_\_\_\_\_  
 New York Post \_\_\_\_\_  
 The New York Times \_\_\_\_\_  
 The Worker \_\_\_\_\_  
 The New Leader \_\_\_\_\_  
 The Wall Street Journal \_\_\_\_\_  
 The National Observer \_\_\_\_\_  
 Date \_\_\_\_\_

194-4-4667  
NOT RECORDED  
199 APR 26 1962

50 APR 27 1962

Q 352



1-22-63

airtel

To: SAC, Los Angeles (94-274)

From: Director, FBI

WALT DISNEY PRODUCTIONS, BURBANK, CALIFORNIA. POLICE  
COOPERATION AND RESEARCH.

Reur tel 1-21-63.

It appears Ray Merchant, Chief of Police, Walt Disney Productions,  
is not duly constituted law enforcement official but is representative of  
private enterprise.

Subject of Merchant's inquiry may be identical with [REDACTED] b7c

No other arrest record in files of Identification Division.

If you consider best interests of your office would be served, it is  
suggested you refer Merchant to Los Angeles Sheriff's Office.

AKB:hs

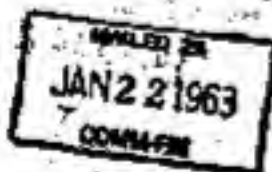
(7)

EX-118

REC-2 94-4-4667-44

19 JAN 24 1963

NOTE: Coordinated with Crime Records  
Division -- assume SAC, Los Angeles is requesting  
only name check of Ident.



JAN 9 1963

MAIL ROOM ☐ TELETYPE UNIT ☐

Tolson  
Belmont  
Mohr  
Casper  
Callahan  
Conrad  
DeLoach  
Evans  
Malone  
Rosen  
Sullivan  
Tavel  
Trotter  
Tele. Room  
Holmes  
Gandy





FBI LOS ANGELES

Date: 7/11/63

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTELAIR MAIL

(Priority or Method of Mailing)

TO: DIRECTOR, FBI (ATTENTION: MR. C. D. DE LOACH)  
FROM: SAC, LOS ANGELES (94-513)  
RE: "THAT DAMNED CAT" Undercover Cat  
PROPOSED WALT DISNEY PRODUCTION

On 7/8/63 WALT DISNEY advised <sup>movie</sup> me telephonically that he had purchased the story "That Damned Cat" from GORDON GORDON, who is well known to the Bureau. 4.5.1

He stated that this is a comedy, and that the FBI will be depicted in a very respectful manner. He stated that he would never do anything which would depict the FBI in any other light.

I pointed out to Mr. DISNEY the provisions of Public Law 670, and he stated that he was fully aware of same, and that he had already had a full discussion of Public Law 670 with his legal counsel.

DISNEY said that he again wished to give assurance that the FBI would be treated in an entirely respectful and dignified manner. C

(3 - Bureau (AIR MAIL))  
(2 - Los Angeles)  
WGS:CM  
(5)

*M. J. Jones Del. ind  
7/15/63  
TFM:mac  
Airtel: SAC, L.A.  
7/16/63  
TFM:mac*

REC-24 94-4-4667-46

EX-108

JUL 12 1963

CRIME RESEARCH

Approved: \_\_\_\_\_

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

7/16/63

EX-108

airtel

REC-11 94-4-4667-40

To: SAC, Los Angeles

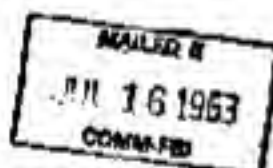
From: Director, FBI

"THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

JUL 16 3 48 PM '63  
REC'D-READING ROOM  
FBI

Reurairtel 7/11/63.

For your information, Gordon Gordon's new novel on which captioned motion picture is to be based is scheduled for publication 9/8/63. The title will be "Undercover Cat." You should determine if copies of this novel and proposed movie script are available. If so, you should attempt to obtain copies of them and forward same to the Bureau as soon as possible for review. Follow this matter closely and keep Bureau advised.



1 - Mr. DeLoach - (sent direct with cover memo)

NOTE: See M. A. Jones to DeLoach memorandum, dated 7/15/63, captioned "That Darned Cat," Proposed Motion Picture."

TFM:mas

(2) 5-1953

MAIL ROOM ☐ TELETYPE UNIT ☐

- ☐ Tolson
- ☐ Belmont
- ☐ Mohr
- ☐ Casper
- ☐ Callahan
- ☐ Conrad
- ☐ DeLoach
- ☐ Evans
- ☐ Gale
- ☐ Rosen
- ☐ Sullivan
- ☐ Tavel
- ☐ Trotter
- ☐ Tele. Room
- ☐ Holmes
- ☐ Gandy

*Handwritten signatures and initials: JPM, Z, MAB, and others.*

*Handwritten initials: MI*

OPTIONAL FORM NO. 10  
MAY 1962 EDITION  
GSA GEN. REG. NO. 27

UNITED STATES GOVERNMENT

# Memorandum

TO : Mr. DeLoach

DATE: 7/15/63

FROM : M. A. Jones

SUBJECT: "THAT DARNED CAT"  
PROPOSED MOTION PICTURE

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Evans \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

SAC, Los Angeles, by airtel 7/11/63, advised that Walt Disney had purchased above-captioned story written by Gordon Gordon. Disney stated the FBI is portrayed in this comedy but any such portrayal by him would be handled in a most respectful manner and would not be harmful to the FBI. SAC, Los Angeles pointed out to Disney provisions of Public Law 870 which prohibits use of initials F. B. I. or our name in connection with any commercial project of this nature in such a manner as to constitute our endorsement of the product. Disney advised he was aware of this law and had discussed its application in this instance with his legal counsel.

Insofar as the Gordon Gordon writing team is concerned, we have had considerable difficulty with them in the past. Gordon Gordon is a former Special Agent and has collaborated on several books with his wife Mildred and capitalized considerably in his writings on his former affiliation with the FBI. When we were filming "The FBI Story," dispute arose with the Gordons as to who had prior right to that title. Most recently, in 1961, the Gordons' book "Operation Terror" was made into a motion picture by Columbia Pictures and released under the title "Experiment in Terror." This film dealt with a bank robbery and involved the FBI to a great extent. In spite of our strenuous objections to this, the film was produced and released nationally. It received wide acceptance. It is noted, however, Columbia officials agreed prior to release not to play up in promotional activity references to the FBI.

With regard to Gordon Gordon's new novel, we have located a review in the July 1, 1963, issue of "Publishers' Weekly." This review indicated the Gordons' new novel "Undercover Cat" will be published by Doubleday on September 8, 1963. Movie rights have been purchased by

Enclosure sent 7-16-63  
1 - Mr. DeLoach - Enclosure

TFM:mms  
(5)

REC-9 94-44667-47

JUL 16 1963 JUL 19 1963

UNRECORDED COPY FILED IN

M. A. Jones to DeLoach memo  
re "That Darned Cat"  
Proposed Motion Picture

Walt Disney. The principal character in the book is known as "D. C." (short for "Damm Cat"). "D. C." becomes an official "undercover agent" for the FBI when he turns up wearing around his neck the wrist-watch of a kidnapped bank teller. While the FBI surveils "D. C." hoping to locate the missing bank teller, "D. C." goes happily on with his nightly foraging through garbage cans and under parked cars. The FBI Agent assigned to this matter finds it distasteful in view of his dislike for cats.

RECOMMENDATION:

Attached airtel be sent SAC, Los Angeles instructing him to obtain, if possible, a copy of the proposed script for this story to be forwarded to the Bureau for review.

R

✓  
OK  
g

APM

TJ

VH

FBI

Date: 7/30/63

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Mohr \_\_\_\_\_  
 Mr. Casper \_\_\_\_\_  
 Mr. Callahan \_\_\_\_\_  
 Mr. Conrad \_\_\_\_\_  
 Mr. DeLoach \_\_\_\_\_  
 Mr. Evans \_\_\_\_\_  
 Mr. Gale \_\_\_\_\_  
 Mr. Rosen \_\_\_\_\_  
 Mr. Sullivan \_\_\_\_\_  
 Mr. Tavel \_\_\_\_\_  
 Mr. Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Miss Holmes \_\_\_\_\_  
 Miss Gandy \_\_\_\_\_

TO: DIRECTOR, FBI  
 FROM: SAC, LOS ANGELES (94-1180)  
 RE: ~~X~~ "THAT DARNED CAT"  
 PROPOSED WALT DISNEY  
 PRODUCTION  
 RESEARCH (CRIME RECORDS)

Re Bureau airtel dated 7/16/63.

On 7/29/63, EUGENE DAUGHERTY, Motion Picture Production Code executive, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. CASHIEL that no movie script of the captioned production has been submitted to his office for review. DAUGHERTY will advise this office if and when any script is received on the captioned novel.

This office will be alert for information concerning the captioned production or the publication of the novel "Undercover Cat." Any pertinent information received will be relayed to the Bureau.

3-Bureau (AM)  
 1-Los Angeles  
 JMC:pmw  
 (4)

REC-32

94-4-4667-48

EX-103

AUG 28 1963

CRIME RESEARCH

G. C. Wick

Approved: WBS

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

Example  
 and 1: New York  
 8:5-43  
 T.F.H.



8-5-63

airtel

To: New York

From: Director, FBI

REC-32

94-4-4667-48

EX-103

**"THAT DARNED CAT"**  
**PROPOSED WALT DISNEY PRODUCTION**  
**RESEARCH (CRIME RECORDS)**

Los Angeles Office was recently contacted by Walt Disney regarding his proposed production of a motion picture captioned as above. Disney indicated this movie would be based on a new book written by Gordon Gordon.

For your information Gordon Gordon is a former Special Agent of this Bureau who has collaborated with his wife, Mildred, on several books. In their writings they capitalized considerably on his former FBI affiliation.

"Publishers' Weekly" of July 1, 1963, indicates Gordon Gordon's new novel entitled "Undercover Cat" will be published by Doubleday and Company on September 6, 1963, and that movie rights have been purchased by Walt Disney.

Inquiry by Los Angeles disclosed that no script for the proposed movie has been submitted to the Motion Picture Production Code office. Los Angeles has made arrangements to review script when available. Through established sources you should attempt to obtain either galley proofs or advance copy of this book as promptly as possible and forward to Bureau for review.

1 - Los Angeles

MAILED 8

JUL 5 - 1963

JUL 5 - 1963

NOTE: "Publishers' Weekly" in its review of this novel states that the principal character is known as "D. C." (short for "Damm Cat"). "D. C." becomes an official undercover Agent for the FBI when he turns up wearing around his neck the wrist watch of a kidnaped bank teller. While the FBI keeps "D. C." under surveillance hoping to locate the missing bank teller, "D. C." goes happily on with his nightly rounds of garbage cans and parked cars. In discussing proposed movie with Los Angeles Disney indicated he was aware of Public Law 870 and had discussed same with his attorney. He indicated his treatment of FBI would be in good taste. TFM:ear (6)

MAIL ROOM

PERS. REC. UNIT

Tolson \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Casper \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 DeLoach \_\_\_\_\_  
 Evans \_\_\_\_\_  
 Gale \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Sullivan \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holmes \_\_\_\_\_  
 Gandy \_\_\_\_\_

## Memorandum

TO : Mr. DeLoach

DATE: 8/14/63

FROM : M. A. Jones

SUBJECT: "THAT DARNED CAT"  
PROPOSED MOTION PICTURE

Tolson	
Belmont	
Mohr	
Casper	
Callahan	
Conrad	
DeLoach	
Evans	
Gale	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

BACKGROUND:

By previous memorandum it was noted that Walt Disney had recently contacted the Los Angeles Office to advise that he had purchased the rights to a new book written by Gordon Gordon and his wife entitled "Undercover Cat." Mr. Disney indicated his company planned to produce a motion picture based on this book. He stated that he was aware of Public Law 670 which he had discussed with his attorney and indicated that his treatment of the FBI in his proposed movie would be in good taste. Inasmuch as galley proofs were not available in Los Angeles regarding this book, arrangements were made to obtain a copy of the book through our New York Office.

It is noted that Gordon Gordon is a former FBI Agent who has collaborated with his wife Mildred on a number of books since leaving the Bureau. In their writings, they have capitalized considerably on the former FBI affiliation of Gordon Gordon. It is noted that the Los Angeles Office has been advised to follow this proposed movie closely and keep the Bureau advised.

REVIEW OF BOOK:

Captioned story is written in a lighthearted vein and concerns a large cat who is known as "D. C." (short for "Damn Cat"). The plot concerns a bank robbery perpetrated by two individuals who kidnaped a female teller to insure a clean getaway. "D. C." enters the actual investigation of the case when he returns to his home one night from a nocturnal prowling with the kidnaped teller's wrist watch around his neck. When this fact is reported to the local FBI office, Agents set up a surveillance of "D. C." with the hope that he will return to the place where the teller placed the wrist watch on his neck. The story then comically portrays the steps the FBI takes in setting up the surveillance of this cat. These steps included the painting of the cat's tail with phosphorescent paint and putting a small bell on the cat by which they could follow him at a distance through the use of a "sound cone."

On the first night the Agents are following "D. C.", a neighbor takes a shot at the cat. The reason for this, according to the plot, is that the cat had previously stolen a favorite duck. On subsequent nights while the Agents are following "D. C.", the Agents are led on the nightly rounds of garbage cans and crawling under parked cars. Eventually "D. C." returns to the apartment where the two robbers and their kidnaped victim are living, and the robbers are subsequently apprehended by the FBI and the victim is freed.

1 - Mr. Sullivan

1 - Mr. DeLoach

EX 104 REC 46 74-4-4667-49

RLR:mas

11 SEP 20 1963  
CRIME RESEARCH

M. A. Jones to DeLoach memo  
RE: "That Darned Cat"  
Proposed Motion Picture

The FBI is mentioned continuously throughout the book, and the Director is mentioned only on two occasions; (1) where the Director reportedly personally issued instructions to refer to "D. C." as "X-14" in all reports to insure the cat's identity would be kept secret, and (2) where an Agent who sneezes in the presence of the cat attests to the owner that he does not dislike cats and acclaims, "Honest to goodness, I love them, Allah forgive me, and J. Edgar Hoover and the Kennedy brothers."

There were only two principal characters depicted as Special Agents in the story. One was the Supervisor on the Criminal Desk and was described as "getting a little heavy around the girth but determined to keep his belt at the same notch." The principal Agent assigned to the case was portrayed as a tall and lanky young lawyer who was thoroughly familiar with Bureau procedures and who carried out his investigations in an efficient manner. All Agents mentioned in the story were described as being lawyers who were attired in dark conservative suits and ties.

OBSERVATIONS:

This is just another instance where Gordon Gordon is trading on his former affiliation with the FBI to further his own personal motives. Certainly, any production or book authored by Gordon is not going to do the Bureau any good. Therefore, every effort will be made through the Los Angeles Office to protect the Bureau's interest in this proposed movie.

RECOMMENDATION:

The Crime Records Division will continue to follow this matter closely through the Los Angeles Office to insure that if the proposed movie is made the Bureau's interests are protected.

gmc  
D.H.  
G.H.  
JH  
V



DIRECTOR, FBI

8/8/63

SAC, NEW YORK (94-New)

"THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

ReBuairtel, 8/5/63.

Attached herewith is the book "Undercover Cat", forwarded to the Bureau in accordance with instructions in reBuairtel.

2 - Bureau (Enc. 1)  
1 - New York (94-New)

EAF:enc  
(3)

94-4-4667-  
NOT RECORDED  
133 SEP 20 1963

# Film Notes

By Robert Sabnag

**The Cameo Theater.** Eighth Ave. at 14th St. has made arrangements with Artime Pictures, Inc. for a Sept. 29 opening of "Reconstruction," a Soviet production of the Les Tolstoy novel. According to David Fine, the Cameo's director, it is the first Tolstoy work screened by the Russians. The films, said to closely follow the novel, was two years in the making, and runs approximately three hours. Directed by M. Schweitzer, who wrote the screenplay along with Y. Gubelovitch, the Mosfilm Studios production stars Tamara Broomine, Yevgeni Matveyev and Pavel Malka-ky. The Ely Landau company is looking for a "sassy and beautiful young Negro actress" to play a major role in "The Pawnbroker," which begins shooting here Sept. 16. Applicants may contact the company's casting office in the Time & Life building. Warner Bros. casting notes: Angela Lansbury into "The Out of Towners" and Kent Smith into "A Distant Trumpet."

A two-dollar black cat, bought at the A.S.P.C.A., has been parlayed by its owners, the husband-wife writing team of The Gordons, into a \$125,000 movie sale. Walt Disney Studios put the cash on the line for "Underwater Cat," a comedy about a "far out" cat that becomes involved in a crime. Six previous novels by The Gordons have been made into movies, including "Experiment Perilous." Shirley MacLaine will not only play the different wives of Paul Newman, Robert Mitchum, Gene Kelly, Dean Martin and Dick Van Dyke in 20th Century-Fox's "What a Way to Get," but she'll portray a 12-year-old girl. Elio Frisley and producer Sam Katzman will joint screen for "Kismet Overdue," a "song-filled backwoods comedy" for M-G-M. Gene Nelson will direct the movie, Frisley's fourth for M-G-M. Paramount couldn't locate a steam caliche in Mexico for Samuel Bronston's production of "Carmen," now shooting in Spain, so the studio will have to build one. The company's London, England, office is looking for a "sassy and beautiful young Negro actress" to play a major role in "The Pawnbroker," which begins shooting here Sept. 16. Applicants may contact the company's casting office in the Time & Life building.

WIN Theater will speak-overview two films tonight (8:10 p.m.) and tomorrow (8 p.m.) in addition to showing of "The Caretakers." Tonight's film, a British suspense drama, and tomorrow's, a French drama, plains de romances.

Fox-Motion News, the world's oldest and largest newsfilm company according to its parent company, 20th Century-Fox, is embarking on a major modernization program of its domestic operation, and expansion of its overseas newsreel coverage and distribution. . . . Alain Resnais' "Marked" and Lawrence Harvey's "The Ceremony," both soon to be released here by United Artists, received starring ovation at the Venice Film Festival over the week-end. . . . Jim Hutton and Judy Baker were signed for M-G-M's musical, "Looking For Love," which stars Connie Francis. Jerry Bremer's "Gidget Goes to Rome" and William Castle's "13 Frightened Girls" invade the Loew's circuit next Wednesday. The new Oldies will will Gladys Carol. M-G-M is preparing "Two Big Fat Texans" and "The Eyes of Silence," the latter an Adrian Spies story, for production the end of this year. . . . Location photography on Ely Landau's "The Heart Is a Lonely Hunter" will begin Sept. 16 in Newburgh, N. Y. The site was chosen because of its architectural similarity to the southern city where the picture takes place.

Tolson \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Evans \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

Walt Disney Prod.

The Washington Post and Times Herald \_\_\_\_\_  
The Washington Daily News \_\_\_\_\_  
The Evening Star \_\_\_\_\_  
New York Herald Tribune \_\_\_\_\_  
New York Journal-American \_\_\_\_\_  
New York Mirror \_\_\_\_\_  
New York Daily News \_\_\_\_\_  
New York Post \_\_\_\_\_  
The New York Times \_\_\_\_\_  
The Worker \_\_\_\_\_  
The New Leader \_\_\_\_\_  
The Wall Street Journal \_\_\_\_\_  
The National Observer \_\_\_\_\_  
Date \_\_\_\_\_

SEP 5 1963

SEP 9 1963

PERS. REC. UNIT



FBI

Date: September 27, 1963

Transmit the following in \_\_\_\_\_

AIRTEL

(Type in plain text or code)  
AIR MAIL

Via \_\_\_\_\_

(Priority or Method of Mailing)

TO : DIRECTOR, FBI  
FROM : SAC, LOS ANGELES (94-1180)  
RE : ~~THAT DARNED CAT~~  
~~PROPOSED WALT DISNEY~~  
~~PRODUCTION~~  
RESEARCH (CRIME RECORDS)

Reamairtel 7/30/63, and Buairtel 8/5/63.

On 9/26/63, EUGENE DAUGHERTY, Motion Picture Production Code reviewer, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. CASHEL that no motion picture script for the captioned feature had been submitted. DAUGHERTY will be alert for receipt of a script on this novel, and will advise the Los Angeles Office when one is submitted.

Any pertinent details received concerning the captioned production will be referred to the Bureau.

3 - Bureau  
1 - Los Angeles (94-1180)  
JMC:HMS  
(4)

100-44667-50  
EX-116  
20 30 5 10 14 23

REC-1 94-14-4667-50

10 SEP 30 1963

E.C. Kasper  
RECEIVED

Approved: WHS 8/19/2

Sent \_\_\_\_\_

Per \_\_\_\_\_

Special Agent in Charge  
FBI

UNITED STATES GOVERNMENT  
**Memorandum**

TO : DIRECTOR, FBI

FROM : *WJS* SAC, LOS ANGELES (94-1180)

DATE: November 29, 1963

SUBJECT: ~~"THAT DARNED CAT"~~  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

Re airtel 9/27/63.

On 11/26/63, MAURICE MURPHY, Motion Picture Production Code Examiner, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN W. CASHMEL that no script for captioned WALT DISNEY production has been received for review. Mr. MURPHY will advise this office when any script for captioned film comes to his attention.

The Bureau will be advised of any pertinent information received concerning captioned production.

2 - Bureau — *cc retained 4/25/64*  
1 - Los Angeles (94-1180)  
JMC:HMS  
(3)

*1/21*  
60 DEC 6 1963

*94-4 4667-51*  
DEC 2 1963  
*W. J. Cashmel*  
CRIME RESEARCH  
*BRANCH*

## Memorandum

TO : DIRECTOR, FBI

DATE: January 30, 1964

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: "THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

Re: 11/29/63.

Forwarded herewith is a copy of LOUELLA O. PARSON's movie column which appeared in the Los Angeles Herald-Examiner on 1/27/64. This column reports that King Features has purchased the MILDRED and GORDON GORDON story "Undercover Cat," aka "That Darned Cat" for serialization.

On 1/27/64, EUGENE DAUGHERTY, Assistant Director of Motion Picture Production Code Office, 8480 Beverly Boulevard, Los Angeles, California, advised that no script for a motion picture on the captioned story has been submitted to his office by Walt Disney Productions. This office will be advised by DAUGHERTY when any script for captioned motion picture is received for review.

Any pertinent information developed concerning captioned production will be referred to the Bureau.

2 - Bureau (Enc. 1) - *1 cc retained 4/25/64*  
1 - Los Angeles (94-1180)  
JMC:HMS  
(3)

Mr. Tolson  
Mr. Belmont  
Mr. Mohr  
Mr. Casper  
Mr. Callahan  
Mr. Conrad  
Mr. DeLoach  
Mr. Evans  
Mr. Gale  
Mr. Rosen  
Mr. Sullivan  
Mr. Tavel  
Mr. Trotter  
Tele. Room  
Miss Holmes  
Miss Gandy

COPIES OF EX-11

*d*

REC-157 94-4-4667-52  
FEB 9 1964

ENCLOSURE  
61 FEB 7 1964

CRIME RECORDS



# Doris Duke, Brando Discuss Indians

Before Doris Duke flew out to the Far East, she had a meeting with Marlon Brando and U.S. Government officials in Washington, D.C., on the problems of the American Indian.

Well, I can tell you that the poor American Indian hasn't any troubles at all compared to what will flare up in court between Doris and musician Joe Castro over his "allegation" that he is married to her.

From an impeccable source I learn that Doris will deny, and "prove" in court that she has ever been married to the piano playing Joe no matter how much he alleges.

Now about the huddles of Doris with Brando—Marlon doesn't need any of her millions to finance the film he intends making about our Indians. But he will welcome her interest, information and co-operation, as who wouldn't?

This is wedding day for Joan Fontaine and Alfred Wright Jr. in Eikton, Md.—and I haven't figured out yet why this locale for the big event. When Joan called from New York about her marriage plans, she said she and her bridegroom-to-be, the senior editor of "Sports Illustrated" had just arrived from visiting his family in San Francisco.

She also said that she had originally met Mr. Wright in Pasadena—quite a distance from Eikton, Md. But Joan sounded very happy and a marriage is a marriage wherever it takes place. It's No.

5 for Joan, her previous husbands being actor Brian Aherne, TV executive William Boster and executive producer Collier Young.

That writing married couple Mildred and Gordon Gordon who recently sold their new thriller "Undercover Cat" to Walt Disney for \$125,000 to star Hayley Mills, write:

"We thought you might like to know that King Features has bought for serialization our 'Undercover Cat' and what makes this such a thrill for us is that King Features bought the first piece we ever



SHIRLEY MacLAINE  
in new comedy

wrote for the grand sum of \$5! It was that all check that decided us about becoming writers. If there was all that easy money around, we were going to get some!"

And get some they did. The Gordons are among the town's most successful authors.

© Shirley MacLaine and

(Indicate page, name of newspaper, city and state.)

D-7 Herald-Examiner  
Los Angeles, Calif.

Date: 1/27/64  
Edition: Sunset  
Author: Louella O. Parsons  
Editor: Hugh A. Lewis  
Title: "That Darned Cat"

Character:

or

Classification: LA 94-1180  
Submitting Office: Los Angeles

☐ Being Investigated

94-4-4667-52  
ENCLOSURE

husband, Steve Parker, did have a blow up in Tokyo which sent her off on an unscheduled safari in Africa. Steve has done a lot to smooth it over by signing J. Lee Thompson to direct "John Galsworthy, Please Come Home" at 20th Century-Fox.

The hilarious comedy marks the first American-made movie venture for Sabley and Steve. Parker took a look at "What a Way to Go" which Thompson recently directed with Shirley at the same studio and liked it so well he signed him immediately for the new venture.

Janet Leigh's husband, Bob Brandt, moving fast in his new post of president of International Productions, Inc.—has signed Bob Mathias, the only two-time winner of the Olympic decathlon, to star in Brandt's new TV series, "Olympic Odyssey with Bob Mathias."

Each program of the half-hour series will be filmed in a different country focusing on the world's greatest athletes. Mathias will be the host-interviewer. Not only is Bob a pride to our country as an athlete

but he has appeared as an actor in several movies and starred in 14 episodes of "Trouble Shooters" on TV.

Tonight George Sidney is hosting the showing of three outstanding documentary films to an audience of movie and TV leaders at the Screen Directors Guild.

The three are, "The President," showing the transition of the American presidency to Lyndon B. Johnson; "The March," reporting the orderly civil rights march in Washington in August of '63; and "The Five Cities of June," favorite documentary of the late president John F. Kennedy. All were made under the supervision of George Stevens Jr., USIA head of the Visual Communications Branch, who will be guest of honor.

Sidney, as you know, is the president of the Directors Guild and producer of this year's Academy Award show.

#### HOLLYWOOD SNAPSHOTS

When Richard Barton, who has been pretty busy, failed to reply to the invitation of his old school sparring, Professor Neville Coghill of the Oxford Playhouse, about appearing there this summer, Professor Coghill said, "I don't feel let down. I dare say he has other things on his mind."

Frank Sinatra won't talk—as usual. But one witness says he hit the owner-manager of the Del Monte Lodge in Monterey because he

thought HE was going to be hit with that bottle of champagne.

Mrs. Barker gave wife Menny a new white automobile and a trip to New York to celebrate their 11st wedding anniversary. The Cadillac is from Jim—the trip is on MGM for him to plug "Sunday in New York."

The Andy Williams, Jerry Bishop and Andy Griffiths a dramatic laughing it up at dinner at the Villa Capri.

Jane Russell, sitting her new nightclub wardrobe at Mr. Blackwell's the other day, questioned a skirt made completely of feathers. "Can I sit down in it?" she asked. The designer said, "Chickens sit down, don't they?" Do they?

Faith Page is off for New York to guest star on the Jimmy Dean show of Jan. 15—then kicks off her national nightclub tour at the Latin Casino in Philadelphia.

That's all for today. See you tomorrow.



# Memorandum

TO : DIRECTOR, FBI

DATE: 3/16/64

FROM : SAC, LOS ANGELES (94-1180) (P)

SUBJECT: "THAT DARNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

Re my letter, 1/30/64.

EUGENE DOUGHERTY of the Motion Picture Production Association on 3/11/64, disclosed that Disney Studios have not yet submitted a script of "THAT DARNED CAT" for review by the Code Office.

DOUGHERTY said JOE REDDY of the Disney Publicity Department told him recently that plans for the "CAT" picture have been suspended temporarily because HAYLEY MILLS's parents say she is too young to be cast in a part calling for a love interest. As a result, MILLS has not even signed to do the picture and production schedule is uncertain.

Bureau will be notified of developments.

2 - Bureau  
2 - Los Angeles  
HGD:pmh  
(4)

REC-19

94-1180-53

APR 18 1964

EX-103

312  
53 MAR 25 1964

CELESTIAL

## Memorandum

TO : DIRECTOR, FBI

FROM : SAC, LOS ANGELES (94-1180)

DATE: June 22, 1964

SUBJECT: ~~THAT DARNED CAT~~  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

Reylet 5/20/64.

On 6/12/54, WALT DISNEY, Chairman of the Board, Walt Disney Productions, 500 Buena Vista Boulevard, Burbank, California, and an SAC Contact of this office, advised SAC WESLEY G. GRAPP and SA JOHN W. CASHEL that an electronics expert has been working on some technical devices designed to be attached to a cat for use in captioned production. DISNEY mentioned that a beeper-type device which can be attached to the cat has been developed which will enable movements of the animal to be readily followed. This is necessary in order for the investigators to follow the cat for clues as to the solution of the crime.

DISNEY indicated that the screenplay would generally follow the "Undercover Cat" story, which was purchased from MILDRED and GORDON GORDON. He made no comment concerning any actors or actresses who may be under consideration for roles in the picture.

DISNEY commented that any portrayal of the FBI or its Agents in this picture would be done in a dignified and efficient manner.

DISNEY's comments indicated that the studio's plans for scheduling this production are still uncertain, and apparently depend to a degree on the development of needed technical devices.

The Bureau will be advised of any subsequent information developed concerning this production.

2 - Bureau  
 2 - Los Angeles (94-1180)  
 (1 - 80-294)

JMC:HMS  
 (4)

OT-115

JUN 25 1964

68 JUL 21 1964

CRIME

EXP. PROC.

June 24, 1964

WALTER E. DISNEY  
(Walt Disney)

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "Peoples Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

(94-4-4667-4)

Original & 1 CSC

Request Received-6/23/64

REC-15

94-4-4667-55

JUN 30 1964

EX 101

ENCLOSURE

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI, and is loaned to your agency; it and its contents are not to be distributed outside your agency. This is in answer to your request for a check of FBI files.

52 JUL 7 1964

UNITED STATES CIVIL SERVICE COMMISSION  
BUREAU OF PERSONNEL INVESTIGATIONS  
WASHINGTON 25, D.C.

NOTICE ONLY TO  
CIVIL SERVICE COMMISSION  
AND NOT TO  
FILE  
AND NOT TO BE LOST

DISNEY, WALTER E.  
December 5, 1901  
Chicago, Illinois

WHO'S WHO IN AMERICA - 1958-1959

Producer animated sound cartoons; e Elias and Flora (Call) D.; ed. Benton  
Sch., Kansas City, 1910-17; McKinley High Sch., Chicago, 1917-18; ban.  
M.S., U. of Southern Calif., 1938; hon. M.A., Yale University, 1938,  
Harvard University, 1938; married Lillian Marie Bounds, July 13, 1925;  
children--Diane Marie (Mrs. Ron Miller), Sharon Mae. Commercial artist,  
1919; cartoonist Kansas City film Ad. 1920-22; prod. Alice Comedies,  
a combination of a live girl and animated cartoons, for M.J. Winkler,  
New York, 1923-26; prod. Oswald, The Rabbit, for Universal, 1926-28;  
chmn. bd., amex Walt Disney Prod., Ltd., producers Mickey Mouse, Silly  
Symphony Cartoons since 1928; Three Little Pigs, 1933 (certificate from  
Acad. Motion Picture Arts); also Snow White and Seven Dwarfs (Acad.  
Motion Picture Arts and Sciences award), 1938; Ferdinand the Bull, 1939,  
Fantasia (awarded plaque Dowling Foundation of Plymouth, Mich; scroll  
New York Critics, N.Y. City; medal N.Y. State Music); also Pinocchio,  
1940; The Reluctant Dragon, also Dumbo, 1941; Bambi, 1942; Saludos  
Amigos, 1942; Victory Through Air Power, 1943; The Three Caballeros, 1944;  
Make Mine Music, also Song of the South, 1946; Fun and Fancy Free, 1947;  
Melody Time, 1948; So Dear to My Heart, 1949; Ichabod and Mr. Toad, 1949;  
Cinderella, also Treasure Island, 1950; Alice in Wonderland, 1951; The  
Story of Robin Hood, 1952; Peter Pan, 1953; Sword and Rose, 1953; Rob Roy,  
1954; 20,000 Leagues Under the Sea, 1954; Sing, 1954; Lady and the Tramp,  
1955. Producer True-Life Adventure Nature films. Elaborated true-life adventures  
to full features with The Living Desert, 1953; The Vanishing Prairie, 1954;  
The African Lion, 1955; Secrets of Life, 1956. Producer Live action features,  
Littlest Outlaw, 1955; Johnny Tramin. Old Yeller, Westward Ho, the Wagons,  
1957; Lepland, Slim Men of Morocco, of the People and Places series, re-  
leased to 1957. Founder of Disneyland as base of television productions,  
1954. Producer Disneyland TV and Mickey Mouse Club TV programs over ABC-TV,  
1954-55. Served as R.C. ambulance driver, A.E.F., France, 1918-19. Mem.  
Order De Merit, Am. Soc. of French Legion of Honor, Art Workers' Guild of  
London (honorary). Has received numerous awards and decorations for work.  
Home: Los Angeles. Office: 2400 S. Alameda Ave., Burbank, Calif.

ALL INFORMATION

No Record

In response to your request  
that #5 be removed from memo

94 1-4867-55  
EgnB

ENCLOSURE

## Memorandum

TO : DIRECTOR, FBI

DATE: June 30, 1964

FROM : SAC, LOS ANGELES (94-1180) (P)

SUBJECT: ~~THAT DARNED CAT~~  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

ReMYlet, 5/20/64.

C "The Hollywood Reporter" recently announced that MILDRED and GORDON GORDON's suspense novel "Undercover Cat" will be released in hard cover this month throughout the United Kingdom by London publishers, Macdonald and Sons.

Recontact with an established source at Disney Productions discloses the studio has not yet come to a decision about the "Cat" picture.

The Bureau will be notified of developments.

K

2 - Bureau  
2 - Los Angeles (94-1180)  
HGD:HMS  
(4)

REC-48

94-4-427-56

EX-114

15 JUL 9 1964

5-1  
56 JUL 16 1964CRIME RESEARCH  
K 18



FBI

Date: 9/25/64

Transmit the following in \_\_\_\_\_

(Type in plain text or code)

Via AIRTELAIR MAIL

(Priority)

Mr. Tolson	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Casper	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Evans	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Trotter	✓
Tele. Room	✓
Miss Holmes	✓
Miss Gandy	✓

TO: DIRECTOR, FBI

FROM: SAC, LOS ANGELES (94-1160) P

RE: "THAT DAMNED CAT"  
PROPOSED WALT DISNEY PRODUCTION  
RESEARCH (CRIME RECORDS)

Remylet, 8/21/64.

An established source at the Disney Studios advised today that captioned picture is tentatively scheduled to start production on October 5, 1964. Source disclosed that the picture will star HAYLEY MILLS, DOROTHY PROVINE, and DEAN JONES as the FBI Agent. Actor RODDY MAC DOWELL is also said to be under consideration for a possible role, although he has not yet signed a contract. Source did not believe that MAC DOWELL would be cast in the part of an FBI Agent. Moreover, source revealed that the screenplay closely follows the MILDRED and GORDON GORDON book, "Undercover Cat" and depicts the FBI in a most complimentary manner. It is recalled that WALT DISNEY has previously assured SAC WESLEY G. GRAPP and former SAC WILLIAM G. SIMON that he would portray the FBI as a most dignified and efficient organization.

The source at Disney Studios does not have access to a copy of the script for this picture, nor has a copy of the script been submitted to the Motion Picture Production Code Office. It is not unusual for Disney Productions to withhold submission of a script for approval by the Motion Picture Production Code Office until a picture has been completed.

Developments will be followed.

3-Bureau

2-Los Angeles

RCD:ged

(5)

C. D. WASH

REC 51  
EX 109

SEP 28 1964

58 OCT 2 1964

Approved: \_\_\_\_\_

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

RESEARCH

May 23, 1966

BY LIAISON

Honorable Marvin Watson  
Special Assistant to the President  
The White House  
Washington, D. C.

WALT DISNEY

Dear Mr. Watson:

Mrs. Mildred Stogall has requested a name check on [redacted] and 45 other individuals. The central files of the FBI reveal no pertinent derogatory information concerning the following:



62-5-5560  
ORIGINAL FILED IN

Rec'd  
Lm

- Tolson
- DeLoach
- Mohr
- Wick
- Casper
- Callahan
- Conrad
- Felt
- Gale
- Rosen
- Sullivan
- Tavel
- Trotter
- Tele. Room
- Holmes
- Gandy

The files of the Identification Division of the FBI were also checked and no arrest data was located concerning these individuals.

- 1 - Mr. DeLoach (sent direct) - Enclosures (13)
- 1 - Mr. Gale - Enclosures (13)
- 1 - Mr. Rosen - Enclosures (13)

ENCLOSURE

MAIL ROOM ☒ TELETYPE UNIT ☐

Delivered to Mildred Stogall  
5-23-66  
MA

May 23, 1966

~~WALT DISNEY~~

SUMMARY

No investigation has been conducted by the FBI concerning captioned individual, who was born on December 8, 1901, at Chicago, Illinois. However, our files disclose the following information which relates to him.

A flier issued by the Council for Pan-American Democracy advertised that the "night of the Americas" was to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists, who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 6th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

Our files contain no additional pertinent information concerning captioned individual.

The fingerprint files of the Identification Division of the FBI contain no arrest data identifiable with captioned individual based upon background information submitted in connection with this name check request.

NOTE: Per request of Mrs. Mildred Stegall, White House Staff.

JHC:na

94-4-4667-58

MAIL ROOM ☐ TELETYPE UNIT ☐

ENC. SURE

Tolson \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Mohr \_\_\_\_\_  
Wick \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

FBI

Date: 10/7/66

Transmit the following in \_\_\_\_\_

Via \_\_\_\_\_

AIRTEL

(Type in plaintext or code)

AIR MAIL

(Priority)

Mr. Tolson \_\_\_\_\_  
 Mr. DeLoach \_\_\_\_\_  
 Mr. Mohr \_\_\_\_\_  
 Mr. Bishop \_\_\_\_\_  
 Mr. Casper \_\_\_\_\_  
 Mr. Callahan \_\_\_\_\_  
 Mr. Conrad \_\_\_\_\_  
 Mr. Felt \_\_\_\_\_  
 Mr. Gale \_\_\_\_\_  
 Mr. Rosen \_\_\_\_\_  
 Mr. Sullivan \_\_\_\_\_  
 Mr. Tavel \_\_\_\_\_  
 Mr. Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Miss Holmes \_\_\_\_\_  
 Miss Gandy \_\_\_\_\_

TO: DIRECTOR, FBI  
 FROM: SAC, LOS ANGELES (94-1180) (RUC)  
 SUBJECT: "THAT DARN CAT"  
 WALT DISNEY PRODUCTIONS  
 RESEARCH (CRIME RECORDS)

Re: 1/18/65 concerning release of captioned motion picture by Walt Disney Studios in December, 1965.

Attached are two copies of an article from the "Hollywood Reporter" of 10/4/66 regarding the formation of Meow, Inc. by GORDON and MILDRED GORDON to handle filming and merchandise rights on their new Doubleday novel "Undercover Cat Prowls Again," sequel to "That Darn Cat."

The foregoing is for the information of the Bureau. No inquiry will be conducted UACB.

RECEIVED TO OFF. MAY 11 1966

REC-15 94-4-4667-59

EX-114

12 OCT 11 1966

3 Bureau (Encls. 2)  
 1 - Los Angeles

RGD/rb

(4)

ENCLOSURE

6 OCT 24 1966

Special Agent in Charge

Sent \_\_\_\_\_

M

Per \_\_\_\_\_

(Mount Clipping in Space Below)

### Gordon Set Cat's Meow

Screenwriters and novelists Mildred and Gordon Gordon have set up a corporation, Meow, Inc., to handle the filming and merchandise rights on their latest Doubleday novel, "Undercover Cat Proceeds Again," a sequel to the book Walt Disney filmed under the title, "That Darn Cat."

(Indicate page, name of newspaper, city and state.)

1 The Reporter  
Hollywood, Calif.

Date: 10/4/66

Edition:

Author:

Editor:

Title: "That Darn Cat"

Character:

or

Classification: LA 94-1180

Submitting Office: Los Angeles

☐ Being Investigated

94-4-4667-59

ENCLOSURE



URGENT 4 1 PM 12-4.5166 WVV

TO DIRECTOR ENCODE  
FROM LOS ANGELES

TELETYPE UNIT

DEC 15 1966

ENCODED MESSAGE

Mr. Tolson	_____
Mr. DeLoach	_____
Mr. Mohr	_____
Mr. Bishop	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Miss Holmes	_____
Miss Gandy	_____

WALT DISNEY, SAC CONTACT, LOS ANGELES DIVISION.

ABOVE-CAPTIONED INDIVIDUAL, WHO IS A FRIEND OF THE DIRECTOR,  
PASSED AWAY EARLIER TODAY FROM COMPLICATIONS OF ~~BRUCE~~ ~~1177~~ CANCER  
OF THE LUNG. FUNERAL SERVICES ARE INDEFINITE AT THIS TIME.

SUGGEST LETTER OF SYMPATHY BE SENT TO WIDOW, LILLIAN,

AT [REDACTED] CALIFORNIA  
NINE ONE THREE ONE SIX.

END

2- MSE

BA--(2)-- CORRECTION ON THE WALT DIS MSG - IT SHOULD BE MR-2 -  
FBI WASH DC  
WV QA

REC-62

94-4-4667-60

DEC 21 1966

COPIES 111

*Sh...*

PLAINTEXT

12-15-66

TELEGRAM

URGENT

REC-11

94-4-4667-60

MRS. WALT DISNEY

1111

1111

CALIFORNIA

b7c

INDEED SORRY TO LEARN OF PASSING OF YOUR HUSBAND AND  
WANT TO EXTEND MY HEARTFELT SYMPATHY. I KNOW WORDS ARE MOST  
INADEQUATE TO EASE YOUR GRIEF, BUT IT IS MY HOPE THAT YOU WILL  
DERIVE CONSOLATION FROM KNOWING THAT HIS OUTSTANDING  
CONTRIBUTIONS WILL BE A LASTING MEMORIAL TO HIM. HIS DEDICATION  
TO THE HIGHEST STANDARDS OF MORAL VALUES AND HIS ACHIEVEMENTS  
WILL ALWAYS STAND AS AN INSPIRATION TO THOSE WHO WERE  
PRIVILEGED TO KNOW HIM.

JOHN EDGAR HOOVER

DEC 15 1966

187

1-Los Angeles

NOTE: Mr. Disney was on the Special Correspondents' List on a first-name basis  
and has been deleted on this notification of his death.

DFC:mel (4)

FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE  
COMMUNICATIONS SECTION

DEC 15 1966

WESTERN UNION

Tolson \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Mohr \_\_\_\_\_  
Wick \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

mel  
Mr. Hoover advised  
12-15-66 1005

ENCLOSURE

INITIALED  
DIRECTOR'S OFFICEMAIL ROOM ☐ TELETYPE UNIT ☐

gun

DeLoach \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Bishop \_\_\_\_\_  
 Casper \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 Felt \_\_\_\_\_  
 Gale \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Sullivan \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holmes \_\_\_\_\_  
 Gandy \_\_\_\_\_

UPI-92

(DISNEY)

HOLLYWOOD--WALT DISNEY DIED TODAY AT THE AGE OF 65.

HE DIED ABOUT 9:35 A.M. PST AT ST. JOSEPH'S HOSPITAL IN BURBANK WHERE HE RETURNED FOR A POSTOPERATIVE CHECKUP FOLLOWING A RECENT OPERATION.

DISNEY UNDERWENT SURGERY FOR REMOVAL OF ONE LUNG NOV. 21, AFTER DOCTORS FOUND A TUMOR WHICH HAD CAUSED AN ABSCESS. A DISNEY SPOKESMAN DECLINED TO SAY AT THE TIME WHETHER THE TUMOR WAS MALIGNANT.

THE CARTONIST-TURNED-MOVIE MOGUL, AMUSEMENT PARK OPERATOR AND TELEVISION EMCEE WAS ONE OF THE WORLD'S MOST BELOVED AND HONORED FIGURES IN THE 20TH CENTURY.

THE AWARDS, HONORS AND CITATIONS ACCORDED HIM FROM ALL OVER THE GLOBE FILLED 29 TYPEWRITTEN PAGES AND TOTALED ABOUT 700, INCLUDING 29 OSCARS, FOUR EMMYS, THE IRVING THALBERG AWARD, THE PRESIDENTIAL FREEDOM MEDAL AND THE FRENCH LEGION OF HONOR.

SINCE 1937, WHEN HE BROUGHT OUT "SNOW WHITE AND THE SEVEN DWARFS," DISNEY PRODUCED NEARLY 100 FEATURE-LENGTH PICTURES.

12/15--JD123PES

WASHINGTON CAPITAL NEWS SERVICE

ENCLOSURE 94-4-4667-60



WALT DISNEY

## Walt Disney, Moviemaker, Dies at 65

BURBANK, Calif. (AP) — Walt Disney, who built an entertainment empire based on a mouse named Mickey and won a reputation as the movies' most versatile creator, died today. He was 65.

His studio in making the announcement declined to give the cause of death, but Disney underwent surgery last month for removal of part of his left lung, after a lesion was found.

The founder of Disneyland and producer of more than 100 films, ranging from the animated cartoon "Snow White" to the lavish color musical "Mary Poppins," died at St. Joseph Hospital.

He leaves his wife, Lillian, and two married daughters, Mrs. Ron Miller and Mrs. Robert Brown.

### Made Meager Start

Disney was entertainment's most successful practitioner. He made a meager start as an artist with an idea for a comedy cartoon featuring Mickey Mouse.

## DISNEY

Continued From Page A-1  
pleasure and especially laughter to people."

Young men, he once advised, should "get into a business they actually can love."

### Received Many Honors

Succor and honors piled up in profusion for Disney.

From organizations and governments around the world he received more than 100 awards, including 11 of the Motion Picture Academy's Oscars.

A leading French magazine proposed Disney for the 1964 Nobel Peace Prize. President Lyndon B. Johnson gave him the Presidential Medal of Freedom, the U. S. government's highest decoration for a civilian.

In an industry sometimes seemingly obsessed with sex and brutality, Disney thrived with simple tales about animals, children and Victorian characters.

The titles of his cartoons and their characters evoked fond memories for more than a generation of Disney fans—"The Three Little Pigs," "Donald Duck," "Snow White and the Seven Dwarfs," "Fantasia," "Peter Pan," "The Lady and the Tramp."

### Made 16 Feature Films

Aspects of the Disney empire included:

Some 40 feature films since Walt and his brother Roy opened their cartoon studio in 1923. "Snow White and the Seven Dwarfs," whose characters bore names like Happy, Grumpy, Sleepy and Dopey, was the first animated feature film; an immediate success, it has been reissued repeatedly.

The relicking "Mary Poppins" brought Julie Andrews to the screen as a gravity-defying governess and ingeniously gave the language a new word—"supercalifragilisticexpialidocious."

By 1964, more than 1,000 hours of television entertainment, including the weekly "Wonderful World of Color," with grand fatherly Walt as host.

Disneyland, the 160-acre, \$26 million amusement park at

Tolson \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Mohr \_\_\_\_\_  
Wick \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

The Washington Post and Times Herald \_\_\_\_\_  
The Washington Daily News \_\_\_\_\_  
The Evening Star PH + P-6 \_\_\_\_\_  
New York Herald Tribune \_\_\_\_\_  
New York Journal-American \_\_\_\_\_  
New York Daily News \_\_\_\_\_  
New York Post \_\_\_\_\_  
The New York Times \_\_\_\_\_  
The Bull/Note Sun \_\_\_\_\_  
The Worker \_\_\_\_\_  
The New Leader \_\_\_\_\_  
The Wall Street Journal \_\_\_\_\_  
The National Observer \_\_\_\_\_  
People's World \_\_\_\_\_  
Date 12-15-68

ENCLOSURE

94-4-11667-60

## Memorandum

TO : DIRECTOR, FBI  
ATTENTION: CRIME RECORDS DIVISION

FROM : *My* SAC, LOS ANGELES (80-294)

SUBJECT: WALT DISNEY *incl OK*  
SAC CONTACT

Re my radiogram 12/15/66.

Private funeral services were conducted 12/16/66, for captioned individual who passed away 12/15/66, at the Little Church of the Flowers, Forest Lawn Cemetery, Glendale, California, with interment at Forest Lawn Cemetery, Hollywood Hills, California.

In view of the foregoing, captioned individual is being deleted as an SAC contact of this office.

3 - Bureau  
1 - Los Angeles

JMC:rg  
(4)

*cc deleted. cl  
per  
per*

*already deleted  
per O to wiff*

*94-4-1667-*

NOT RECORDED  
14 DEC 23 1966

70 JAN 19 1967

*170*

*1/19/67*



DIRECTOR, FBI

2/7/67

SAC, TAMPA (66-61)

ORLANDO RESIDENT AGENCY  
DISNEY WORLD

Plans have been made by Walt Disney, Inc., with the State of Florida to set up what will be known as "Disney World" in the central part of Florida. This will be just outside of Orlando. It is anticipated that this will be completed within ten years and that the first part, the "Theme Park," will be completed by 1970 or 1971 if the State Legislature passes necessary legislation concerning roads, etc.

Disney World will be built on 43 square miles in Osceola and Orange Counties. It is also anticipated that by the end of its tenth year of operation Disney World will have generated an additional 50,000 fulltime jobs, 25,000 of which will be Disney-oriented and 25,000 will support the population.

As a result of the above, there will definitely be a population explosion in the area covered by the Orlando Resident Agency within the next ten years plus an influx of tourists.

2 Bureau  
1 Tampa  
JFS:EH  
(3)

94-4-4617-

NOT RECORDED  
165 FEB 13 1967

ORIGINAL FILED IN 66-61

UNITED STATES GOVERNMENT  
**Memorandum**

TO : DIRECTOR, FBI

FROM : *WJR* SAC, LOS ANGELES (94-1180)

DATE: 3/20/68

SUBJECT: "THAT DARN CAT"  
WALT DISNEY PRODUCTIONS  
RESEARCH (CRIME RECORDS)

Enclosed for the Bureau are two copies of an article from Daily "Variety" dated 3/18/68.

Enclosed article indicated that Teleworld, Inc., a New York based firm headed by ROBERT SEIDELMAN, has purchased film rights to the Doubleday novel, "Undercover Cat Prowls Again" by MILDRED and GORDON GORDON. This novel is a sequel to "That Darn Cat" which was a Walt Disney Studio motion picture released in December 1965.

*N.Y. 4-1180*  
*U.S.*

For information.

*n*

110

REC-20

*n*  
ENCLOSURE

② - Bureau (Encls. 2)  
1 - Los Angeles

RNW/sjl  
(3)

94-4-4667-11

58  
MAR 22 1968

5-FILE

*WJR*

APR 2 1968

## Another 'Cat' By The Gordons Will Be Filmed

Teleworld Inc., a New York-based firm headed by Robert Seidman, has purchased film rights to the Doubleday novel, "Undercover Cat Prowls Again," by Mildred and Gordon Gordon.

The Gordons' first "Undercover cat" became the Walt Disney film, "That Darn Cat."

The Disney studio cooperated in the deal by clearing certain conflicting rights which enabled the Gordons to sell the sequel. The Gordons will write the screenplay.

(Indicate page, name of newspaper, city and state.)  
Page 6,

DAILY "VARIETY"

HOLLYWOOD, CALIF.

Date: 3/18/68

Edition: Monday

Author:

Editor: THOS. K. PRYER

Title:

Character:

or

Classification:

Submitting Office: LA

☐ Being Investigated

94-4-4667-61

ENCLOSURE

# Memorandum

TO : DIRECTOR, FBI

DATE: 9/19/68

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: **"THAT DARN CAT"**  
**WALT DISNEY PRODUCTIONS**  
**RESEARCH (CRIME RECORDS)**

Re Los Angeles letter dated 3/20/68, enclosing an article indicating Teleworld, Inc., had purchased film rights to the novel "Undercover Cat".

Enclosed is an article from the "Daily Variety", 9/17/68, advising that Selmur Productions in association with Teleworld, Inc., plans to film a sequel to WALT DISNEY's motion picture "That Darn Cat". According to the article Teleworld executives, LEON J. MIRELL and ROBERT SEIDELMAN, will serve as executive producers of the film and the GORDONS will do the screen play.

Selmur Productions, with offices at 1313 North Vine Street, North Hollywood, California, is a film producing organization associated with ABC Television. SELIG J. SELIGMAN is president of Selmur Productions.

Los Angeles indices contain no derogatory information identical with MIRELL, SEIDELMAN, or SELIGMAN.

2 - Bureau (Encl. 1)  
2 - Los Angeles  
(1 - 94-513)

WGO/sro  
(4)

ENCLOSURE

EX 106

18 SEP 23 1968

CRIME RESEARCH

file  
1968

## Selmer Sequelizing

### Disney's 'Darn Cat'

Selmer Productions will film a feature, "Undercover Cat," in association with Teleworld Inc., reports pressy Selig J. Seligman of Selmer.

Property, based on novel, "Undercover Cat Prowls Again" by Mildred and Gordon Gordon, recently acquired by Teleworld, is a sequel to the Gordons' first "Undercover Cat" novel which Walt Disney filmed as "That Darn Cat." The Gordons will screenplay.

Leon I. Mikell and Robert Seidman, pres of Teleworld, will be exec producers of film.

(Indicate page, name of newspaper, city and state.)

1 Daily Variety  
Hollywood, Calif.

Date: 9/17/68  
Edition:  
Author:  
Editor: Thomas M. Pryor  
Title:

Character:  
or  
Classification: LA 94-1180  
Submitting Office: Los Angeles  
☐ Being Investigated

94-4-4667-62

ENCLOSURE



# DAILEY & ASSOCIATES

ADVERTISING

207 Fifth Avenue - New York 10001 - (212) 328-7423 - Cable: DAILEY

EMMETT M. MCGAUGHEY  
CHAIRMAN OF THE BOARD

March 21, 1969

Mr. Tolson	
Mr. DeLoach	
Mr. Mohr	
Mr. Bishop	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. Felt	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Miss Holmes	
Miss Gandy	

The Honorable J. Edgar Hoover  
Director  
Federal Bureau of Investigation  
9th and Pennsylvania Avenues  
Washington, D. C.

Dear Boss:

You have no idea how pleased I was to learn that you would have time to visit with the Disneys Tuesday, following their meeting with the President at the White House that morning.

*MA 11115-1000*  
You will find Roy Disney, Jr. a delightful chap; and his wife, Patty, is the sister of Pete Dailey, with whom I am associated in business. Meeting you means a great deal to both of them. And from what Roy says, the children will get a bigger thrill from the FBI tour and meeting you than they will from their experiences at the White House.

*Emmett*  
Kindest personal regards,

*Emmett McGaughey*  
Emmett (McGaughey)

12 MAR 25 1969

553  
56 APR 3 1969

Copy made for the FBI on 4-6-69

March 25, 1969

Mr. Roy Disney, Jr.  
Walt Disney Productions  
500 South Buena Vista  
Burbank, California 91505

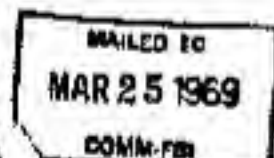
Dear Mr. Disney:

It was certainly a pleasure to see  
your family and you in my office this afternoon.  
As a memento of the occasion, a copy of the photo-  
graph made during your visit, which I thought you  
might like to have, is being sent to you separately.

Sincerely yours,

J. Edgar Hoover

1 - Los Angeles



TBC:nls (5)

18 MAR 26 1969

1969 TELETYPE UNIT

# Walt Disney World Co.

A Subsidiary of Walt Disney Productions

P. O. BOX 40 • LAKE BUENA VISTA, FLORIDA 32830

April 5, 1976

Asst. Dir.:	
Dep. AD-Adm.	
Dep. AD-Inv.	
Asst. Dir.:	
Admin.	
Comp. Syst.	
Ext. Affairs	
Gen. Inv.	
Ident.	
Inspection	
Intell.	
Lab. & Rec.	
Legal Coun.	
Plan. & Eval.	
Rec. Mgmt.	
Spec. Inv.	
Training	
Telephone Rm.	
Director's Sec'y.	

Mr. Clarence M. Kelley  
Director  
Federal Bureau of Investigation  
U. S. Department of Justice  
Washington, D. C. 20535

It was indeed a pleasure, Mr. Kelley...

...to have had you and your family here recently.

I am sending you under separate cover a book entitled  
THE ART OF WALT DISNEY. I think you will find it is  
a fitting tribute to the man we discussed while you  
were here.

Kathy and I thoroughly enjoyed being with you, and  
hope the future will hold additional opportunities  
for getting together.

All best wishes in the challenges you face ahead.

Sincerely,

*Bob Matheison*

R. K. Matheison  
Vice President  
Operations

sdk

REC-59 94-4-4667-65

25 JUN 24 1976

CORRESPONDENCE

N30 F163  
1976

April 12, 1978

Mr. R. K. Mathelson  
Vice President, Operations  
Walt Disney World Co.  
Post Office Box 40  
Lake Buena Vista, Florida 32830

Walt Disney Productions

Dear Mr. Mathelson:

Thank you for the inscribed copy of "The Art of Walt Disney." The book is a treasure and will enable us to relive our delightful visit to Disney World over and over again.

My family and I, grandchildren and grown-ups alike, had a wonderful time which we will always remember with great pleasure.

Sincerely,

Clarence Kelley

9

CMK:rm (8)

REC-59 94-4-4667-66

Bush  
S. J. Bush  
edw

SENT FROM	D. O.
TIME	6:10 PM
DATE	4-12-76
BY	ASW

23 JUN 24 1976

MAIL ROOM

56 JUN 30 1976

TELETYPE UNIT

GPO : 1975 4 - 544-131

SUBJECT Walter Elias Disney

FILE NUMBER 9-33728



FBI

Date: 1/14/58

Transmit the following message via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: DIRECTOR, FBI

FROM: SAC, LITTLE ROCK (9-New)

**WALLACE - VICTIM  
EXTORTION**

Post Office officials, Port Smith, Arkansas, located message of obscene nature and a message of threatening nature in mail drop on January 8, 1958. Message of threatening nature written on reverse side of envelope and addressed to WALT DISNEY, Disney Land, California, postmarked January 8, 1958. Message reads in part, "I'm going to blow you to pieces if you don't quit putting trash into the head of our precious children!"

Assistant United States Attorney, Port Smith, declined prosecution.

As subject identified and prosecution declined, message is not being forwarded to FBI Laboratory, but is being sent to United States Attorney, Port Smith, for possible future reference.

Report follows.

CASPER RECORDS

SE 50

9-33728-1

b-7c

# FEDERAL BUREAU OF INVESTIGATION

Field Office <b>LITTLE ROCK</b>	Office of Origin <b>LITTLE ROCK</b>	Date <b>1/24/58</b>	Investigation Period <b>1/8, 11/58</b>
Subject <b>WALT DISNEY - VICTIM</b>		Reported by <b>[REDACTED]</b>	Typed by <b>[REDACTED]</b>
b7c		Extortion	4

Post Office officials, Port Smith, Ark., located messages of obscene nature and one message of threatening nature in mail drop on January 8, 1958. Message of threatening nature addressed to WALT DISNEY, Disney Land, California. This message, written on reverse side of envelope, reads in part "I'm going to blow you to pieces if you don't quit putting trash into the heads of our precious children!"

[REDACTED] AUSA, Port Smith, declined prosecution.

DETAILS:

AT PORT SMITH, ARKANSAS

This investigation was based on information from [REDACTED] Superintendent of Mails, and [REDACTED] Post Office Inspector, January 8, 1958. They advised

SEARCHED SERIALIZED INDEXED FILED	Do not write in spaces below <b>9-23728-2</b>
RECORDED EX-1	

b7c

28

12 9-550

The one message containing a threat was postmarked Fort Smith, Arkansas, 3:00 P.M., January 8, 1956, and bears a three-cent canceled stamp. It is addressed to "WALT DISNEY, Disney Land, California."

The message, written with pencil on the reverse side of the envelope, reads:

I'm sorry to hear you to please do you  
 don't quit putting down the heads of our  
 precious children! Give them Jesus Christ on  
 their hearts! You damn Jew you!! Turn to Christ!  
 Amen!

4-2767

LA 9-053

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

b.7c  
b.7d

These facts were presented to ROBERT E. JOHNSON,  
Attorney, January 11, 1958. Mr. JOHNSON  
view of the nervous and mental



**Office Memorandum • UNITED STATES GOVERNMENT**

TO : DIRECTOR, FBI

DATE : 1-14-53

FROM : SAC, LITTLE ROCK (9-658)

SUBJECT: [REDACTED]  
WALT DISNEY - VICTIM  
EXTORTION  
OO: Little Rock

Enclosed is the report of SA [REDACTED]  
dated 1/14/53 at Little Rock.

ADMINISTRATIVE DATA

A copy of the report is furnished the Los Angeles Office for information, as the WALT DISNEY interests are located in that area.

As the identity of the subject is known and prosecution declined, the threatening message involved, is not being sent to the FBI Laboratory, but is forwarded to the United States Attorney at Fort Smith, Arkansas, for reference, should another similar communication be received.

REFERENCE

Little Rock airtel to Bureau dated 1/14/53.

- 1 - Bureau (Encl 1)  
1 - Los Angeles (Info)  
1 - Little Rock (9-658)

RECORDED 9-337283  
19 JAN 17 1953

b7c



SUBJECT

WALT DISNEY

FILE NUMBER

LOS ANGELES 80-294

CL

# **U.S. Interior Department Kudoses Walt Disney**

Walt Disney over the weekend was named recipient of the U.S. Department of the Interior Conservation Service Award by Interior Secretary Douglas McKay. "Your contribution to the understanding and appreciation of conservation principles through your 'True Life Adventure' series," McKay wrote, in presenting the award to Disney, "has been invaluable to the programs of this Department." Plans, according to official, "have advanced the program and ideals of the National Park Service, and this department as a whole has had no other single contribution of its kind."

DAILY VARIETY  
FEB. 6, 1956

FEB 13 1956 b-6

Office Memorandum • UNITED STATES GOVERNMENT

TO : SAC, Los Angeles

DATE: March 16, 1956

FROM : Director, FBI

SUBJECT: WALT DISNEY  
MOTION PICTURE PRODUCER

The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

*Being advised  
4/26/56. Would  
assist B. in any way  
regarding graduation  
B. training given. They have  
some specific ideas re:  
submit to  
A. later on.  
handle*

b-6

80-294-4

SEARCHED	INDEXED
SERIALIZED	FILED
MAR 18 1956	
FBI - LOS ANGELES	

SA [redacted] b-6

## Disneys Honored With Homecoming

Walt and Roy Disney visited their hometown of Marceline, Mo., yesterday for the first time in 50 years. It was an all-out celebration with the dedication of the Walt Disney municipally park followed by the highest production of Disney's "The Great Western Show" in the Marceline Theatre.

The Hollywood Reporter  
July 5, 1956

SEARCHED	INDEXED
SERIALIZED	FILED
JUL 5 1956	
FBI - LOS ANGELES	

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80-294-5

Index

## Kirk Douglas Sues, Sez Disney Railroaded Him Into Vidpix for Free

A test case of far-reaching importance in establishing the right of privacy of stellar performers

was launched by Kirk Douglas yesterday in a \$215,000 lawsuit against Walt Disney and others concerned with the "Disneyland" ABC-TV program. Simultaneously, Douglas asked for and received the support of Screen Actors Guild in the precedential litigation.

Douglas' suit, filed in Superior Court, charged that he had been "enticed" to Disney's home, ostensibly on a social visit, and that while there the producer had taken pictures of Douglas and his children riding on a miniature train. These films subsequently were used on the "Disneyland" program, the complaint alleged, without the actor's knowledge or consent and without compensation. When Douglas complained, the suit added, the defendants agreed to refrain from using the footage again. This promise was broken, Douglas charged, and the film was shown a second time.

Actor asked \$200,000 compensatory damages for invasion of privacy, \$200,000 punitive damages and \$15,000 as reasonable value of his services. However, Douglas declared, any monies derived from the litigation will be turned over to Motion Picture Relief Fund since he is seeking only to curb the practice and establish the right of a performer to privacy when he wants it.

In seeking SAG support, Douglas pointed out that if a tv producer is allowed to use footage "filmed under less than professional circumstances," a performer may be shown in an unflattering light in addition to being in the position of working for nothing. These "free" performances, he added, lessen a performer's "desirability to producers willing to pay." Douglas asked that SAG appoint a committee to study the problem.

SAG promptly termed the Disney action "reprehensible" and pledged Douglas its full support in the action. National exec secretary John L. Dales commented that it is "interruption to photograph any actor at a private gathering and to use such motion picture films commercially without the actor's consent."

Complaint, filed by Bennett and Norton, added that Disney ignored the invitation "well knowing that plaintiff would never have accepted it were for the purpose of picture making or other commercial purposes."



DAILY VARIETY  
AUGUST 2, 1956

80-594



### Walt Disney Wins Top Italian Award

Italy's top motion picture honor, the David di Donatello Award, for highest excellence in film production, has been presented to Walt Disney for his animated fantasy, "Lady and the Tramp." The gold statuette, worth \$2000, is a reproduction of the life-size statue made by Donatello representing David after his struggle with Goliath. "Lady and the Tramp" was proclaimed "the greatest technical and artistic work" of all foreign films by Italy's Producers Assn., International Cinema Club and Open Gate Club.

SEARCHED	INDEXED
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OCT 1 1954	
FBI - NEW YORK	

6-6

The Hollywood Reporter  
Oct. 1, 1954

80-244-7

### Disney's Italo Award

Walt Disney yesterday received Italy's "David Di Donatello" award, for "highest excellence in motion picture production." Cited was producer's "Lady and the Tramp."

Dr. Massimo Carli D'Aragona, Italian Consul in L.A., made presentation of award, gold statuette reproduction of Donatello statue of David.



Daily Variety  
Oct. 1, 1954

# **Walt Disney Wins 5th SPG Milestone Award**

Sports Producers Guild has unanimously voted Walt Disney as recipient of this year's Annual Milestone Award for historical contributions to the American motion picture. SPG proxy Samuel G. Engel checked last night.

Presentation will be made Feb. 2, 1957, at awards banquet held at Devonshire Hotel. Event will be attended by Guild membership, industry leaders, stars and civic dignitaries.

In reporting Disney's selection, Engel stated: "Few showmen in the history of our industry have made creative individuality the key to boxoffice success. Walt Disney has sparked the imaginations and lightened the hearts of people throughout the world."

SPG started its Milestone Awards in 1951. Previous winners included Jesse L. Lasky, Louis B. Mayer, Darryl F. Zanuck and Cecil B. DeMille.

80-294-510

SEARCHED	INDEXED
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FBI - LOS ANGELES	

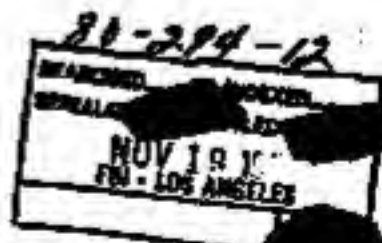
b-6

DAILY VARIETY  
OCT. 25, 1956

80-294-510

0 1

**Germany Honors Disney**  
Walt Disney has been awarded the Officer's Cross of the Order of Merit of the Federal Republic of Germany. The presentation was made as an acknowledgment by the German people of Disney's contribution to the strengthening of cultural ties between our two countries.



THE HOLLYWOOD REPORTER  
Nov. 5, 1956

30 00

**Auto Men Honor Disney**  
Washington.—Walt Disney is being  
honored at a luncheon today by the  
American Automobile Assn. with a  
citation for his contribution to traffic  
safety through his special cartoon films.

THE HOLLYWOOD REPORTER  
Nov. 1, 1956

80-294-12

SEARCHED	INDEXED
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80-294-13



WALL STREET  
daughter, Peter, at 100 for a star...  
and to Peter... his father is...  
and the place is... a... by Bob... A. James.



b-6

DAILY VARIETY  
NOV. 13, 1956

80-294-1

# Television Hollywood's 'Blessing in Disguise', Walt Disney Tells SPG

The man described by Cecil B. DeMille as "Hollywood's poet of celluloid" was honored last night by his fellows who turn out films for the world's screens and paid their highest homage.

Walt Disney, receiving the Screen Producers Guild's highest honor at SPG's fifth annual Million-Award banquet before a black-tie and decollete audience jammed into the Devillon Hotel's grand ballroom, accepted with all the humility and simplicity which have made his pictures great down

through the years. At the same time, he used the opportunity to get some remarks about Hollywood—particularly in the realm of television—off his chest. First, though, he pointed out the "magic power" that is at every producer's disposal . . . the power of selling.

"I've always found it a beautiful thing to watch when someone like Mr. DeMille or Mr. Goldwyn finishes a picture," he told the assemblage.

"They know they're just half-way through the job. Then they roll up their sleeves and start to sell the product their boss made. They put as much imagination in the selling of a picture as they did in the creation of it."

Turning to television as a selling medium, Disney said it descended upon Hollywood in what is loosely known as "a blessing in disguise." First off, he stressed, "we went into check, or the 'let's get a stick and chase it under the porch' plan. Then came the beat-down, or 'if we can't lick 'em, let's join 'em'."

## 'Common Sense' Head

"Now at last," he said, "I think we're coming into a period where both the picture and tv industries can view each other with relative calm and find some methods of common benefit."

If 1954 was a crucial year for the film industry, it was also a year of crisis for tv, producer said. During this time, television admittedly turned to Hollywood, not only for old movies but for movie production techniques, creative talent and a good hard look at something we laughingly call 'style'."

"Having done this for us, I think we should be equally grateful and see what we can swipe from them in return. Because, like it or not, I think there's much to be learned from television."

"First, instead of talking about it, we have given immediate opportunity to young directors, writers and players. They believe in new ideas. They take chances, and if they fall on their faces, they fall forward. Television has opened doors to a new wealth of story and entertainment material."

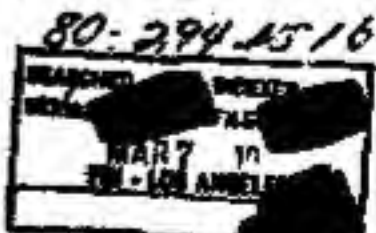
## Leads Brother Roy

"Television has done many jobs for us we have not been able to do for ourselves," he asserted. "From the sheer bulk of material pushed through the tv tube daily, it has dulled the sense of people to ordinary entertainment values. Under this pressure, it is forging a new selective audience, with a special capacity for quality entertainment."

During his speech, Disney introduced Joe Rosenberg, former Bank of America official, whom he called his "personal fairy godfather" for having helped him in such a time. He also introduced his wife, family, brother Roy.

"In my career it helps to have some kind of genius," he explained. "I've got it—but it's not."

Variety  
2/18/57



80-294-1516

## Eisenhower Lauds Disney, Recipient Of Milestone Award

Walt Disney was presented with the fifth annual Milestone Award of the Screen Producers Guild at last night's Milestone Banquet in the Beverly Hilton Hotel, with leaders of government, science, education, music, art and literature joining the film industry in paying tribute to his creative contributions to those fields.

SPG president Samuel C. Engel read a message from President Eisenhower to Disney lauding him for his "Contribution to the pleasure and understanding of the world community" and "Genius as a creator of folklore," adding, "your sympathetic attitude toward life has helped our children

develop a clear and cheerful view of humanity, with all its frailties and possibilities for good."

A message to Disney from Lewis L. Strauss, Chairman of the Atomic Energy Commission, praised his genius in contributing to wider understanding of science through production of "Our Friend the Atom." Vice-President Nixon spoke via a taped recording.

Lowell Thomas was emcee and introduced speakers Gen. Omar Bradley, Dr. Frank Buxton, then read a message from Leopold Stokowski and a taped recording by Grandpa Moses. Thomas introduced a tape recording by Carol S. Dahlia, last year's recipient now in New York, who delegated Yul Brynner to make the formal presentation.

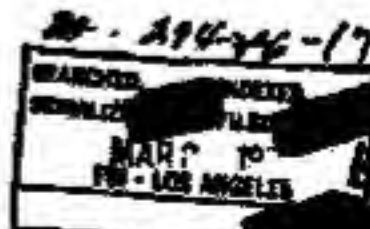
In accepting the wreath of honor, Disney interspersed his speech with pertinent and humorous remarks. He stressed that a completed picture needs as the magic power of selling with the same imagination as in the production phases. "In our studio operation," he stated "we try to use every weapon in the sales arsenal—news-papers, track papers, TV, magazines, music, merchandise, posters, balloon excursions, anything."

Observing that the film industry initially opposed cooperation with television, he said, "Now at last, I think we're coming into a period where both the picture and TV industries view each other with relative calm and find some method of common benefit."

Disney praised the team spirit of his staff, many with him for 25 years, and introduced his brother Roy who "runs the company, the whole world, at home and abroad."

Following the speech, Thomas introduced Gene Kelly, who led out and introduced to Disney 30 small children dressed in costumes of their native countries, who sang the producers' theme song. The Disney family also was introduced.

Hollywood Reporter  
2/18/57



**Walt Disney Now Owns  
65 Percent of Park**

Walt Disney Productions has bought out all minority interests in Disneyland with exception of holdings of A-E-T, Inc. The Disney company now owns 65 percent of Disneyland and will include its share of operations on its books for the coming year.

*The Hollywood Reporter*  
June 20, 1957  
Page 14, col 3

ARCHIVE	INDEXED
CRAIGER	FILED
JUN 21 1957	
FBI LOS ANGELES	

6-6

50-294-18

## Book Review

### THE STORY OF WALT DISNEY

(Dial; 247pp; \$2.50)

Walt Disney's daughter — who should know — has painted a faithful and often absorbing blow-by-blow picture of her father in this intimate biography of the man who developed film animation to the high degree of perfection it occupies today. Working with (as told to) Pete Martin, who previously authored biographies on Bob Hope and Alvin Karpis, she has come up with a gossamer biographical portrait which reveals Disney probably has had more ups and downs — particularly down — than the majority of big-time producers, frequently didn't know where his next cent — even after he became a name — was coming from and is a man of fierce loyalties.

Book gives an even keener insight than the majority of life stories, due to writer's close relationship and on-the-spot observation through the years when Disney and his brother, Roy, were going through some of their greatest trials. Frequent mention is made of the elder brother, proxy of the Disney firm and partner with Walt since latter's arrival in Hollywood in 1923, and who always has exerted a beneficial influence over the film-maker. Carrying almost a Heratio Alger theme, to wit, is a straightforward account of one man's rise to success through a succession of heartrending disappointments and hardships.

When Disney first landed in Hollywood from Kansas City, where he was engaged in commercial and novelty screen cartoon production, he had no idea of continuing with a pencil . . . What he wanted was to become a director, thinking that the ultimate already had been reached in cartooning by such producers as Paul Terry. In Kansas City, where as a boy, too, he had had a paper route prior to going to France with the Red Cross during World War I, he had devised his own system of animation. This, now, was to prove the springboard for his cartoon career when, after finding no director jobs available, he turned again to his pencil for earning money. Alexander Pantages, operator of the Pantages vaude circuit, gave him his first chance via a series of animated jokes for the screen.

Through a literal labyrinth of battles, story traces Disney's rise through financial difficulties, raids on his art staff, business double-crosses, etc. How he created his various cartoon characters, as well as meeting the challenge of talking pictures, sound and color are also described. It is a complete, readable portrait of Disney down to the present and his entry into television and realization of his dream, Disneyland. WPA.

"Daily Variety"

NOV 25 1957

Page 4 col 2

80-294-13

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DEC 4 - 1957	
FBI - LOS ANGELES	

6-6



Walt Disney has \$25 million now socked in Disneyland, adds another  
even million this year. He will also plan four features and is looking  
for more stories. His newest all-cartoon feature, "101 Dalmatians,"  
will be two years in the making.

"Daily Variety"

PR 8 1950

Page 2 of 243

80-294-20

SEARCHED	INDEXED
SERIALIZED	FILED
APR 21 1950	

6-6

294  
LA 80-294

1340 West Sixth Street  
Los Angeles 17, California

March 23, 1960

Mr. Walt Disney  
Chairman of the Board  
Walt Disney Productions, Inc.  
500 South Buena Vista Avenue  
Burbank, California

Dear Mr. Disney,

I am enclosing a copy of the March 1960 issue of THE INVESTIGATOR, a monthly magazine published for our employees. Inasmuch as this issue features an article on pages 19 and 20 concerning Disneyland, I thought that the enclosed would be of interest to you.

I am looking forward to meeting you personally in the near future.

My best personal regards are extended to you.

Sincerely yours,

A  
William G. Simon  
Special Agent in Charge

Enclosure  
b-6

b-6

80-294-21

1340 West Sixth Street  
Los Angeles 17, California  
June 17, 1960

Mr. Walt Disney  
Chairman of the Board  
Walt Disney Productions  
Disney Studios  
600 Buena Vista Boulevard  
Burbank, California

Dear Mr. Disney:

Mr. Walter Trohan, an outstanding and able analyst of national affairs, has written an article entitled "The FBI: Genesis of Crime-Filled Fifties—A Story of Diligence, Cooperation", which was printed in the Congressional Record on Thursday, April 14, 1960.

I am enclosing a copy of this article, and trust that you will find it interesting and informative.

While I have not yet had the opportunity of meeting you personally, I am looking forward to doing so in the near future.

Sincerely yours,

W.C. ADON  
Special Agent in Charge

Enclosure: 1

1 - Addressee  
1 - Los Angeles (80-294)

b-6

b-6

80-294-22

PARSONS, DISNEY, McHUGH, FREEMAN

## Legion Honors Show Greats

Four of the entertainment industry's most prominent personalities were honored Tuesday night at the annual American Legion Court of Honor in the Beverly Hilton Hotel.

The Legion's highest honor—the Mercury Award—went to film producer Walt Disney who has contributed to the American Way of Life for nearly 40 years.

Louella Parsons, Hearst newspaper nation picture editor, songwriter Jimmy McHugh, and V. Frank Freeman, vice president of Paramount Pictures Corp., were awarded citations for their patriotic contributions to the United States.

The presentations were made by Martin S. McKeenly of Newburgh, N. Y., national commander of the American Legion, before some 400 persons at the banquet.

The Mercury Award, established in 1938 and never before given an individual, was presented in the form of a gold trophy mounted on an eight base.

It was given Disney, the "father" of Mickey Mouse and Donald Duck "in recognition of the development of new art forms which have been used to dramatize for old and young alike the unique heritage of America."

Miss Parsons received a golden plaque, acknowledging her as the author, editor and chronicler of events in the "Land of Make Believe."

The inscription reads: "The American Legion honors Louella Parsons, tireless worker for the members of the Armed Forces and the Veterans of War—helper at hospitals and all activities close to the heart of America."

McHugh's testimonial, similarly engraved on gold, was

in recognition of the song writer's numerous charitable activities and "the effect his specially written songs had on the sale of defense bonds during World War II."

McKeenly told the audience that on one night at a Beverly Hills hotel McHugh sold \$25,000,000 worth of bonds.

Freeman, former president and board chairman of the Association of Motion Picture Producers, was presented an illuminated scroll, describing his tenure in the film industry as:

"Pursuing and crafting American ideals with force and vigor, sternly opposing any movement which seeks to compromise or diminish the principles upon which America was founded; providing leadership in the important field of the communication arts and winning the admiration of all patriotic Americans."

McKeenly said the awards were voted by the Legion's national executive committee.

LOS ANGELES EXAMINER  
DATE 9-21-60  
LOS ANGELES, CALIF.  
EDITOR Marden Wheeler  
LOS ANGELES FIELD DIVISION

*Walt Disney file*

80-294-23  
SEARCHED INDEXED  
SERIALIZED FILED  
SEP 23 1960  
FBI - LOS ANGELES  
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**HONOREES DISPLAY AWARDS AFTER THE PRESENTATIONS BY MARTIN McNEALLY**

*From left are McKenally, Jimmy McHugh, Louella Parsons, Walt Disney, Y. Frank Freeman.*



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1  
DIRECTOR, FBI

October 11, 1960

SAC, LOS ANGELES (80-294)

WALT DISNEY  
SAC CONTACT

It is requested that the Director autograph a copy of "Masters of Deceit" to the above-captioned SAC contact.

As the Bureau knows, this individual is Chairman of the Board, Walt Disney Productions, Disney Studios, 600 Buena Vista Boulevard, Burbank, California, and a valued contact of this office.

2 - Bureau  
① - Los Angeles (80-294)  
[redacted] b-6

[redacted] b-6  
80-294-24

b-6

DIRECTOR, FBI

1/23/61

SAC, LOS ANGELES (66-4846)

CHILD MOLESTER PROGRAM

For the information of the Bureau, I met with WALT DISNEY, Head of Walt Disney Studios and an SAC contact, on 1/19/61, and the conversation drifted into the kidnap rape murder of Rose Marie Riddle, six-year-old child who was kidnaped from a labor camp near Shafter, Calif. on 1/12/61.

I mentioned to Mr. DISNEY the program which the Director started several years ago involving the distribution of child molester posters, so that schoolchildren would be impressed with appropriate precautionary measures should they be approached by strangers.

Mr. DISNEY stated he thought this was a very fine program, and then began to express himself along lines that he felt that a nonprofit film of a type made by DISNEY utilizing some of the animal characters which he has made famous could be very effective in the education of children of tender years against child molesters.

Mr. DISNEY, who is an "idea" man, seems so interested in this thought that he called in one of his associates, [redacted] who is one of his research specialists. b-6

They then discussed the possibility of putting out a series of three films in order to reach various age groups, and Mr. DISNEY instructed [redacted] to initiate research. b-6

Mr. DISNEY stated that he felt that some participation by the Director, even a thirty second commentary, concerning this serious problem, would be highly effective and would be the difference in making this film out of the ordinary.

He reiterated that there would have to be successful financing of such a project, possibly by some group of civic leaders. He then mentioned that [redacted] b-6

2 - Bureau  
② - Los Angeles (1 - 80-294)(Disney)

WJS  
(4)

b-6

b-6

80-294-25

[REDACTED] who is well known to the Director, would be a logical person to spearhead such a drive. b-6

No commitments of any kind were made to Mr. DISNEY, and he in fact did not make any request at this time. He stated he would like to have some research done on the proposed project, and that if it appeared feasible, then he would like to ask Mr. HOOVER's participation in this program.

It has come to my attention that [REDACTED] has, in fact, commenced his research and that he is starting out along lines of determining the principal age groups which have been the target of child molesters. b-6

As the Bureau knows, WALT DISNEY enjoys one of the finest reputations in the motion picture industry, and his studio is well established as being operated along the highest principles.

The Bureau will be kept advised of any further developments, and the above is submitted for information.



WASHINGTON, FBI

8/10/61

SAC, LOS ANGELES (65-4046)

CHILD MOLESTER PROGRAM

Re: 1/25/61.

[redacted] advised on 8/10/61 that WALT DISNEY had contacted him and had discussed the proposed cartoon on child molesting. DISNEY told [redacted] that he had secured the idea as the result of a conversation with me when I explained the Director's program in distributing child molester posters. b-6

[redacted] advised that he and DISNEY are going to have a meeting within the next week to determine ways and means of raising funds for such a cartoon on a nonprofit basis. b-6

The Bureau will be kept advised.

2 - Bureau  
1 - Los Angeles (65-4046) (Disney)

80-194-26

## NEW PACT UPS DISNEY TO \$3,500 WKLY.

Walt Disney's new seven-year pact as exec producer and general supervisor of Disneyland will be voted upon by Disney stockholders' May 16 meeting in Burbank.

According to proxies sent stockholders yesterday, new deal has already been approved by Bank of America, National Trust & Savings Assn., and Prudential Insurance Co. of America, from whom Disney company has made substantial loans.

Under terms of new agreement dated Jan. 1, 1961, Walt Disney will receive \$3,500 a week, increase of \$600 weekly, and \$1,000 each week in deferred payments to him or his family (on death) for period of one and a half times length of his services.

Payments, according to proxy, represents increase of \$12,000 annually. The deferred payments will begin with expiration of seven-year deal, or extension thereof, but not later than Jan. 1, 1971.

Disney also is to be available for consultation during deferred pay period.

Holders also will vote on an amendment to continue contract of WED (Walter E. Disney Enterprises) to render architectural and designing services to Disneyland to Oct. 3, 1962.

Disneyland will pay WED \$1,500 a week and further fees, the sum equal to 10% of payroll costs of any personnel of Disneyland.

Patents and copyrights by either parties shall be jointly owned and costs to be borne between them.

During fiscal year ended Oct. 1, 1960, Disneyland paid WED Enterprises \$151,000 for services. Under new amendments, effective Feb. 17, 1961, profit would have been approximately \$65,000, before taxes, which is more in line with back of fees charged by other architectural and designing firms.

10% Of "Moon Pilot"  
Disney's contract dated April 8, 1961, called for \$3,700 weekly plus expenses; also 10% option in feature films (live) which he must advise before production starts. He is to contribute in proportion of interest acquired in such film(s). He recently acquired 10% in "Moon Pilot."

Disney's old pact expired Dec. 31, 1959, and was extended a year.

Anderson's Pay 50%  
For the fiscal year ended Oct. 1, 1960, Disney received \$154,000; William H. Anderson, vicepres in charge of studio operations and director, \$50,000; Roy O. Disney, president and director, \$52,000; R. Gordon Walker, vicepres in charge of advertising and sales director, \$42,000; Gunther B. Lessing, vice-chairman of board, vicepres, general counsel and director, \$11,000.

During same year, WED was paid \$151,000. Gross income of the company in respect of which such royalties were paid amounted to \$7,211,181. WED made rental payments to Disneyland of \$164,277 on small gauge railroad, and \$167,000 on operation of monorail system.

"Daily Variety"  
APR 19 1961

page 2 and 4

10-294-27

6-6



## New Contract For Walt Disney Calls For Boost In Pay

New employment contract with Walt Disney, to be voted on by stockholders at the special meeting called for May 16 at the Disney studio, calls for a hike in Disney's weekly pay from the present \$3000 to \$3500, according to the proxy statement mailed to stockholders yesterday. Shareholders also will be asked to ratify the recent merger of wholly-owned subsidiary Disneyland.

(Continued on Page 4)

(Continued from Page 1)  
into the parent company. In the fiscal year ended last Oct. 1, Disneyland earned net profit of \$1,402,789.

Proxy statement also discloses that under his old contract Disney was given an option to buy an undivided ownership interest of up to 25% in any motion picture (except cartoons and the "True Life Adventures" and "People and Places" series) produced by the company, such option being exercisable prior to start of a picture and requiring him to contribute to the cost of the production, but to date Disney has not exercised such option except for a re-release 10% interest in the film tentatively titled "Moon Pilot."

The pay boost asked by Disney is to compensate for services in connection with Disneyland which Disney's WED Enterprises has been servicing at less than cost for several years.

Proxy statement also shows that William H. Anderson, v-p in charge of Disney studio operations, is paid \$29,000 a year; Roy O. Disney, president, \$22,000; E. Cardon Walker, v-p, \$52,000, and Gunther H. Lessing, general counsel, vice-chairman, \$31,500.

Walt Disney Productions

"The Hollywood Reporter"

APR 19 1961

Disneyland 4

80-294-28

b-6

**He Appoints  
Disney, Murphy**  
General Dwight D. Eisenhower this week named two prominent Los Angeles men, Walt Disney and UCLA Chairman Franklin Murphy, to the executive committee of the People-to-People program. Gen. Eisenhower's appointment as chairman of the revived program was an honored career in the work of President Kennedy.

*Walt Disney  
80-2943*

X

[REDACTED]

b.6

Los Angeles Herald-Express  
Date 11-14-61  
Los Angeles Division  
Editor: HERBERT H. KRAUCH  
RE: PEOPLE-TO-PEOPLE PROGRAM

LA file \_\_\_\_\_  
Bufile \_\_\_\_\_

*cc Bureau  
11/14/61*

[REDACTED] b-6

80-294-29

[REDACTED] b-6

SAB  
ASAC

was to be in the person of my brother. They run the company, the whole works, at home and abroad . . . he has a talent for self-effacement which isn't going to do him a bit of good right at this moment."

DeMille, himself out on the road doing what Disney admired, seeing his latest picture, was unable to be present for the actual presentation of the SPC Award, made for him by Yel Brynner, in a tape recording, however, last year's winner called Disney "the man who has brought more sheer joy and happiness to more children of all ages than any other single story-teller who has ever lived."

#### The Wires Congratulations

Wired congratulations to Disney were read by Samuel G. Engel, SPC proxy, from President Eisenhower, Vice President Nixon and others. The Chief Executive paid following tribute:

"Your genius as a creator of folklore has long been recognized by leaders in every field of human endeavor, including that most discerning body of critics, the children of this land and all lands."

"As an artist your work has helped reveal our country to the world, and the world to all of us. As a man, your sympathetic attitude toward life has helped our children develop a clear and cheerful view of humanity, with all its frailties and possibilities for good."

Lowell Thomas moved event, and Gen. Omar Bradley, one of the speakers, lauded Disney's contributions to Armed Services' morale. Pete Mente then observed: "It takes a gentle spirit to create a character like Mickey Mouse, who is so well known everywhere in the world."

Tribute also was paid Disney in a message from Lewis L. Strauss, chairman of Atomic Energy Commission, for his "great contribution to wider understanding of how man's inventiveness can serve the cause of peaceful progress and enrich the lives of people everywhere," and Dr. Frank Buxton, speaker of producer's "voluminous con-

tributions" in both these fields. Leopold Stokowski intimated: "Walt Disney is a rare creative personality." Grandma Moses sent greetings to Disney via a recording.

When guests entered the ballroom after cocktails they found seated in the 50 chairs on the dais figures of the most famous of Disney's characters, all in taxides, with Mickey Mouse occupying Disney's chair. As a closer, 30 small children from as many foreign countries greeted Disney with the name of Mickey Mouse in their native tongue. Gen. Kelly led them in singing Disney's theme song, "When You Wish Upon a Star," which Pat Boone sang as climax to evening.

Eddie Fisher opened ceremonies with "Star-Spangled Banner" and invocation was delivered by Lt. Thomas E. Moya, chaplain of Mine Force Pacific Fleet, U.S. Navy. On the dais with Disney were Thomas, Engel, Lt. Moya, Fisher, Dabble Reynolds, Brynner, Kelly, Gen. Bradley, Mrs. Moya, Barker Beachberg.

## WALTER ELIAS DISNEY

Enclosed are all the documents concerning Walter Elias Disney which were not previously processed. The majority of these documents are cross-references. These cross-references were processed in accordance with our latest processing procedures. The following paragraph explains the most current procedure for processing cross-references.

A cross-reference is defined as a mention of the subject of your request in a file on another individual, organization, event, activity, or the like. In processing the cross-references, the pages considered for possible release included only those pages which mention the subject of your request and any additional pages showing the context in which the subject of your request was mentioned. When such a page also contained information about other subject matters, the information "outside the scope" of the request was marked "o/s" and bracketed. Whenever possible, the o/s material was released; however, it was withheld if it would have been otherwise exempt from disclosure. For your information, the exemptions that would have applied to that material had it been within the scope of your request have also been noted on the document.

Some of the documents being furnished are only marginally readable. The originals are of poor quality and the duplicating process has rendered a copy of even poorer quality. The enclosed documents represent the best reproduction we are able to make.

b-7c

# Threaten film folk with jail terms in 'red' hunt

Leo Carillo, cowboy, and Mickey Mouse's maker, Walt Disney, were standing staunchly by the House Un-American committee this week as four (and maybe more to come) screen writers were cited for contempt.



Alv. Gordon Bessie second from left. Stephen Yudin Center

## Hollywood answers attack on freedom

HOLLYWOOD—The top talent of the movie industry this week drew its strength behind the nation's fight for civil rights, throwing the Committee for the First Amendment and issuing the following statement:

"We, the undersigned, as American citizens who believe in constitutional democratic government, are disgusted and outraged by the continuing attempt of the House committee on un-American activities to smear the motion picture industry.

"We hold that these hearings are morally wrong because:

"Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy.

"Any attempt to curb freedom of expression and to set arbitrary standards of Americanism is in direct violation to both the spirit and the letter of our Constitution."

Richard Widmark	Kenny Gamble	Myron Loy
Edna Grier	Van Heflin	Dorothy McGuire
Richard Conte	Paul Henreid	Barbara Stanwick
Norman Corwin	Kathleen Hughes	Gregory Peck
Philip D'Agua	John Hodiak	Vivian Vance
Rocky Fulk	Marjorie Main	Harry Belafonte
Ava Gardner	John Hodiak	Cornel Wilde
Elizabeth Taylor	Norman Krasna	Bill Wiser
Anthony Quinn	Arthur T. Hays Sulzberger	William Wyler

First group of screen writers cited was Dalton Trumbo, Alvah Bessie, Albert Maltz and John Howard Lawson.

In the heat of the long fight, held, round and square Chairman Thomas (D., N.J.) addressed the hearing last week, saying:

"This committee has found no field where communism is more firmly entrenched than in Hollywood."

THE CITATIONS met with the indignation of the movie-going public, angered by the persecution of the screen writers, whose scripts are known to be devoid of any call to the barricades.

"What is this communistic stuff in the movies—and WHERE is it?"

At the same time, Leo Carillo filed a telegram with the committee congratulating it on its work. Walt Disney likewise. Disney, however, belatedly stated that he had not intended to leave the "impression," when he testified concerning "Red infiltration" in Hollywood, that the League of Women Voters was a "communist front" organization.

THE UN-AMERICAN committee threatened to prosecute the film writers' attorney, Robert W. Kibbey, former California Attorney General, on the charge of an alleged "conspiracy" against the United States, saying that he had advised his clients not to testify.

When Kenny stated that communications between lawyer and client were constitutionally sacred.

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&  
INDEXED  
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100-138754

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HEREIN IS UNCLASSIFIED

88 DEC 1

DATE 1/23/84 BY 2210/AN

The Chicago Sun  
November 1, 1947  
pg. 3

b-7c



Chairman Thomas said grudgingly:  
"You've squirmed out of this."

AFTER referring to the committee Chief Investigator Robert F. Stripling as "Mr. Quaking," screen writer Albert Maltz testified:

"I claim and insist upon my right to join the Republican party, the Communist Party, Democratic, or Prohibition Party, no

matter what certain legislators may think of them."

All four of the screen writers denied the committee had no right to inquire into a man's political beliefs. Alvin Saxon declared that even Gen. Dwight D. Eisenhower hasn't challenged his political beliefs. "and what is good enough for Gen. Eisenhower is good enough for me."

A group of 35 film stars, headed by Humphrey-Bogart, Judy-Harcov, Gene-Kelly and Lauren-Bacall, have filed a formal protest against the committee and demanded a "redress of grievances."

The petition went to the clerk of the House and it was indicated it will be used as a basis for a floor fight against the committee soon after Congress re-assembles next month.

## Thou shalt not wear red flannels'

WASHINGTON. — GPO — LARRY DAVIS, screen star subpoenaed by the House un-American committee in its Hollywood probe, suggested this week that if the Thomas committee succeeds in dictating what shall be in films, some day the Bible may be revised. The Ten Commandments may appear, he said, in this altered form:

- "Thou shalt have no other Gods before Taft and Hartley!"
- "Thou shalt not covet a high-waged."
- "Thou shalt not take the name of thy Congress in vain."
- "Honor thy MAM and thy DAD."

**Federal Bureau of Investigation**

**U. S. Department of Justice**

**1616 FEDERAL RESERVE BANK BUILDING**

**KANSAS CITY, MISSOURI**

**JULY 6, 1936.**

Mr. Tolson	✓
Mr. Clegg	✓
Mr. Coffey	✓
Mr. Egan	✓
Mr. Foxworth	✓
Mr. Glavin	✓
Mr. Ladd	✓
Mr. Nichols	✓
Mr. Rosen	✓
Mr. Tracy	✓
Mr. Carson	✓
Mr. Hendon	✓
Mr. Jones	✓
Mr. Quinn	✓
Mr. Nease	✓
Miss Gandy	✓

Director,  
Federal Bureau of Investigation,  
Washington, D. C.

Dear Sir:

There are being transmitted herewith fingerprint cards of Walter E. Disney and [redacted] which are being forwarded to you personally in accordance with instructions from Inspector Lester.

These fingerprints were taken by Bureau Agents during the course of the Doolley Convention at Kansas City, Missouri.

Very truly yours,

*W. A. Smith*  
W. A. SMITH VEC  
SPECIAL AGENT IN CHARGE

[redacted] b-6  
Encls. - 2.

JUL 31 1936

RECORDED  
&  
INDEXED

AIR MAIL - SPECIAL DELIVERY

62-41936-41	
FEDERAL BUREAU OF INVESTIGATION	
JUL 25 1936 P.M.	
U. S. DEPARTMENT OF JUSTICE	
IDENT DIV.	FILE

PERSONAL IDENT.  
RECORDED  
JUL 20 1936  
IDENT. DIV.

b-6

Feb 24 2000

**RECORDED**

62-41936-41

Mr. Walter A. Roney,  
5715 Hyperion,  
Los Angeles, California.

Dear Mr. Higgins:

I have just received the card bearing your fingerprints which were taken in Kansas City during the course of the National Conference of the Order of the Klu Klux Klan and wish to advise you that they have been classified and are now on file in the Civil Identification Unit of this Bureau.

I am indeed pleased that we can be of service to you in affording you a means of absolute identity throughout your lifetime.

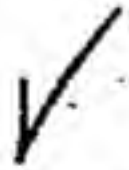
With best wishes and kind regards,

**Slippery years,**

### J. Elmer Hoover

Mr. Nichols  
Mr. Tolson  
Mr. Boardman  
Mr. Clegg  
Mr. Coffey  
Mr. Egan  
Mr. Edwards  
Mr. Foxworth  
Mr. Glavin  
Mr. Ladd  
Mr. Nichols  
Mr. Rosen  
Mr. Tracy  
Miss Gandy

-00 Kansas City

COMMUNICATIONS SECTION  
5551188

**JUL 17 1936**

U.S. GOVERNMENT PRINTING OFFICE

*(Handwritten notes)*

# FEDERAL BUREAU OF INVESTIGATION CONFIDENTIAL

Form No. 1

This case originated at LOS ANGELES, CALIF. DATE 11-17-47

RECEIVED BY: [redacted]

NOV-15-1947

REPORT MADE AT <b>LOS ANGELES</b>	DATE WHEN MADE <b>11-17-47</b>	PERIOD FOR WHICH MADE <b>10-15-47 thru 11-17-47</b>	REPORT MADE BY <b>[redacted]</b>
TITLE <b>COMMUNIST INFILTRATION OF THE AMERICAN PICTURE INDUSTRY</b>		<b>17107</b>	CHARACTER OF CASE <b>EXTERNAL SECURITY - C</b>

SYNOPSIS OF FACTS: [redacted]

[redacted] earlier supporting the alleged "friendly witness witnesses" have been held and their statements taken before the committee appointed.

[redacted]

Public and motion picture industry reactions to hearings conducted by H. [redacted] has found Communists at [redacted] to suit.

[redacted]

Reactions of local and Hollywood trade press to House Committee hearings on the motion picture industry set forth.

[redacted]

Report of SA [redacted] dated [redacted] and Bureau letter October 15, 1947.

Report of SA [redacted] dated October 20, 1947, Los Angeles and November 4, 1947, Washington.

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

SEE INDEX GUIDE

52-10611-1141



CONFIDENTIAL

LA #100-15732

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b.7d

[REDACTED]

Screen Directors Guild

b/s

Both the Hollywood Reporter and Daily Variety on October 23, 1947 publicized the fact that the Screen Directors Guild Board did not approve of Director SAWYER'S testimony before the House Committee. Formal objections to WOOD'S remarks were made to JOSEPH MARTIN, JR., Speaker of the House, by telegram which read: "The Board of Directors of the Screen Directors Guild feels called upon to deny the testimony of SAWYER regarding Communist activities in the Screen Directors Guild and it is our considered belief that WOOD'S remarks are without foundation." The wire was signed by GEORGE STEVENS, President of the Guild, and the Board of Directors. (u)

Screen Cartoonists Guild

The executive board of the Screen Cartoonists Guild, Local Number 832, A.F. of L. made it known by an ad appearing in the Hollywood Reporter on October 20, 1947 that it unanimously voted to refute the statement made by WALTER WINSTON before the House Committee regarding the DISNEY strike of 1941 that "it was not a labor problem at all." (u)

WALTER WINSTON, President of the Screen Cartoonists Guild, stated that the strike was caused by (1) the company's unwillingness to recognize the union and to bargain and negotiate a contract; (2) the firing of one of our members for union activities. It was also pointed out that the National Labor Relations Board later reinstated this discharged member with full pay for the time he was out. (u)

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[REDACTED]

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STANDARD FORM NO. 1  
AND OTHER FORMS  
ADVISED BY  
OFFICE OF THE  
DIRECTOR

FEDERAL BUREAU OF INVESTIGATION

406 REK:LR

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100-15990

REPORT MADE AT Washington, D. C.	REPORT MADE 2-47	PERIOD FOR WHICH MADE 9/15, 25, 26, 29, 10/1, 6, 7, 11, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1947	FILE NO. 100-15990-576
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TITLE COMMUNIST INFILTRATION OF THE PICTURE INDUSTRY	12673	INTERNAL SECURITY - C
	SYNOPSIS OF FACTS: KIDNAPING OF JAMES EARL RAY	



On the evening of October 30, 1947, a meeting was held at the National Press Club Auditorium, Washington, D. C., for the purpose of discussing the activities of the National Labor Guild and the National Film Guild. The meeting was attended by a large number of persons, including many well-known actors and actresses. The speaker at the meeting was a man who identified himself as a member of the National Labor Guild. He stated that the National Labor Guild was a legitimate organization and that it was not affiliated with the Communist Party. He also stated that the National Film Guild was a legitimate organization and that it was not affiliated with the Communist Party. The meeting was held in a room which was filled with people who were interested in the activities of the National Labor Guild and the National Film Guild. The meeting was held in a room which was filled with people who were interested in the activities of the National Labor Guild and the National Film Guild.

See also Report of [illegible] dated [illegible] 1947

WFO 100-18990

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*Confidential*

in the United States. A collection was also taken at the meeting but the amount received is unknown. Summaries of the testimony offered by the various witnesses appearing before the House Un-American Activities Committee hearings are being set out. ~~PO~~

- P -

**REFERENCE:**

Bureau File 100-138751.  
Bureau letter dated October 11, 1947.

**DETAILS:**

At Washington, D. C.

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JACKSON had left Los Angeles and Mr. CARLSON stated he does not know if he is dead or alive. Mr. CARLSON also stated that the Los Angeles Local Chapter of the American Federation of Teachers has been dominated by Communists. Many teachers, he added, have refused to join the union because of its Communist leanings and have complained to the Parent Union. Mr. CARLSON related that a recent school board election in the City of Los Angeles brought out 24,543 votes for an unsuccessful Communist candidate which in itself is a small percentage but indicates the strength of the Party.

WALT DISNEY also appeared before the House Committee on Un-American Activities on October 24, 1947 and stated that the artists had been trapped by Communist labor leaders and that one Hollywood union leader once said he could use the National Labor Relations Board "as it served its purpose". Mr. DISNEY named Mr. HERBERT R. CORRELL, head of the Conference of Studio Unions, as the man who called a strike at the Disney Studios and refused to agree to an election in the plant. At the insistence of his artists, Mr. DISNEY said he demanded a plant election to determine if Mr. CORRELL had the majority he claimed among the artists. Mr. DISNEY, the last witness before the Committee recessed its investigation of Communism in Hollywood for the weekend, said he believed Mr. CORRELL was a Communist and added that the first groups to smear him after the strike was called were the Communist front organizations throughout the world. Mr. DISNEY listed as Communist front organizations "The League of Women Voters", "The Peoples World", "PM", and "The Daily Worker". Mr. DISNEY said Communists were behind the labor movement and believed they should be smacked out so that true liberalism by real Americans can go on without the taint of Communism.

On the following day Mr. WALT DISNEY sent a telegram to the House Committee on Un-American Activities and stated that he had erred the previous day in his testimony wherein he called the "League of Women Voters" a Communist front organization. He wanted to have this statement stricken from the record, stating that he was in error and that the "League of Women Voters" was not a Communist front organization as he had previously stated. This telegram was read into the record by Chairman THOMAS of the House Committee on Un-American Activities.

The Un-American Activities Committee of the House of Representatives conducted its hearings on Monday, October 27, 1947 at 10:30 a.m., and Mr. ELLIOT JOHNSON, president of the Motion Picture Association of America testified as a witness. In charging Mr. JOHNSON had not lived up to the promises that the industry would cooperate fully with the inquiry, Chairman THOMAS told him that prominent persons had approached the Committee to lay off or postpone the hearings. Chairman THOMAS added that one man had given all the signs of an offer in an attempt to persuade the Committee to refrain from calling certain witnesses.

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XXXXXXFEDERAL BUREAU OF INVESTIGATION  
FOIPA DELETED PAGE INFORMATION SHEET

Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

- ☒ Deletions were made pursuant to the exemptions indicated below with no segregable material available for release to you.

## Section 552

## Section 552a

☒ (b)(1)☐ (b)(7)(A)☐ (d)(5)☐ (b)(2)☐ (b)(7)(B)☐ (j)(2)☐ (b)(3)☐ (b)(7)(C)☐ (k)(1)☐ (b)(7)(D)☐ (k)(2)☐ (b)(7)(E)☐ (k)(3)☐ (b)(7)(F)☐ (k)(4)☐ (b)(4)☐ (b)(8)☐ (k)(5)☐ (b)(5)☐ (b)(9)☐ (k)(6)☐ (b)(6)☐ (k)(7)

- ☐ Information pertained only to a third party with no reference to you or the subject of your request.
- ☐ Information pertained only to a third party. Your name is listed in the title only.
- ☐ Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

Pages contain information furnished by another Government agency(ies). You will be advised by the FBI as to the releasability of this information following our consultation with the other agency(ies).

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- ☐ For your information:

- ☒ The following number is to be used for reference regarding these pages:

100-138754-308 pg. 88

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 X DELETED PAGE(S) X  
 X NO DUPLICATION FEE X  
 X FOR THIS PAGE X  
 XXXXXXXXXXXXXXXXXXXXXXXX



Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

FROM : GUY HOTEL, SAC, WASHINGTON FIELD

SUBJECT: "COMFIC"  
INTERNAL SECURITY - C

DATE: December 3, 1947

26329

ALL INFORMATION CONTAINED

REF ID: A66555

DATE 1-27-73 BY SP5 OLB/jr

In accordance with Bureau instructions there are being trans-  
mitted herewith three copies of the Hearings before the Committee on  
Un-American Activities, House of Representatives, Eightieth Congress,  
First Session, in connection with the Communist infiltration of the  
motion picture industry.

One copy is being forwarded to Los Angeles. The source of origin, with a copy of this communication.

cc-Los Angeles (Info.)

## MacLennan

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Actors Guild, as to the possible infiltration within that organization. As you are aware we have heard numerous witnesses on the Screen Writers Guild. Those are all the questions I have at this time.

The CHAIRMAN. Mr. Wood?

Mr. WOOD. No questions.

The CHAIRMAN. Mr. Nixon?

Mr. NIXON. No questions.

The CHAIRMAN. Mr. McDowell?

Mr. McDOWELL. No questions.

The CHAIRMAN. Mr. Vail?

Mr. VAIL. No questions.

The CHAIRMAN. There is one thing that you said that interested me very much. That was the quotation from Jefferson. That is just why this committee was created by the House of Representatives, to acquaint the American people with the facts. Once the American people are acquainted with the facts there is no question but what the American people will do a job, the kind of a job that they want done; that is, to make America just as pure as we can possibly make it.

We want to thank you very much for coming here today.

Mr. REAGAN. Sir, if I might, in regard to that, say that what I was trying to express, and didn't do very well, was also this other fear. I detest, I abhor their philosophy, but I detest more than that their tactics, which are those of the fifth column, and are dishonest, but at the same time I never as a citizen want to see our country become urged, by either fear or resentment of this group, that we ever compromise with any of our democratic principles through that fear or resentment. I still think that democracy can do it.

The CHAIRMAN. We agree with that. Thank you very much.<sup>24</sup>

Mr. Smith, Mr. Russell, Mr. Leckie will escort those three witnesses from the room, please, if they care to go at this time.

The Chair would like to make this announcement. The Chair would like to announce the witnesses for this afternoon. The witnesses this afternoon will be Mr. Leo McCarey and Mr. Gary Cooper. We will recess until 2 o'clock.

(Thompson, at 12 noon, a recess was taken until 2 p. m.)

#### AFTERNOON SESSION

The CHAIRMAN. The meeting will come in order. Everyone will please take their seats.

The Chair would like to announce at this time that the witnesses for tomorrow are Mrs. Lela Rogers, Mr. Roy Brewer, Mr. Walt Disney, and Mr. Oliver Carlson.

The first witness.

Mr. STRICKLAND. Mr. Chairman, there will be two witnesses this afternoon, Mr. Gary Cooper and Mr. Leo McCarey. After that, there are some matters that may be taken up in executive session, if that is possible.

The CHAIRMAN. The committee will meet in executive session this afternoon when the hearing is concluded to take up those matters.

Mr. Gary Cooper, will you please stand and raise your right hand?

Do you solemnly swear that the testimony you are about to give is the truth, the whole truth, and nothing but the truth, so help you God?

<sup>24</sup> See Appendix, p. 322, for exhibit 48.

CLASS SCHEDULE, WINTER 1941—continued

Friday:

8-9:30:

Art—Yesterday and Today.  
 Psychology of Everyday  
 Living.  
 Filmmaking.

9:30-10:

Advertising Copywriting.  
 Medical Science.  
 Facts and Fallacies.  
 Modern Novel.  
 What Is This Thing Called Jazz.

Saturday:

10 a. m.-12 m.:

Oration.

I hereby enroll for copies in

Name:

Miss

Mrs.

Mr.

Address:

City:

State:

Phone:

Occupation:

Affiliation:

I learned of the center through—

Advertising:

Circular:

Friend:

I am a former student of PBC.

I am enclosing a check or money order for \$\_\_\_\_\_.

(Layout and typography by Paul Levine)

The CHAIRMAN. We stand recessed now until 2 o'clock.  
 (Whereupon, at 12:25 p. m., the hearing was recessed until 2 p. m.  
 of the same day.)

## AFTERNOON SESSION

The CHAIRMAN. The meeting will come to order.

Mr. Stripling, the first witness.

Mr. STRIPLING. Mr. Walt Disney is the first witness, Mr. Chairman.

The CHAIRMAN. Mr. Disney, will you stand and raise your right

hand?  
 Do you solemnly swear the testimony you are about to give shall  
 be the truth, the whole truth, and nothing but the truth, so help you  
 God?

Mr. DISNEY. I do.

The CHAIRMAN. Sit down.

## TESTIMONY OF WALTER E. DISNEY

Mr. STRIPLING. Mr. Disney, will you state your full name and present address, please?

Mr. DISNEY. Walter E. Disney, Los Angeles, Calif.

Mr. STRIPLING. When and where were you born, Mr. Disney?

Mr. DISNEY. Chicago, Ill., December 5, 1901.

Mr. STRIPLING. December 5, 1901?



Mr. DISNEY. Yes, sir.

Mr. STAPLETON. What is your occupation?

Mr. DISNEY. Well, I am a producer of motion-picture cartoons.

Mr. STAPLETON. Mr. Chairman, the interrogation of Mr. Disney will be done by Mr. Smith.

The CHAIRMAN. Mr. Smith.

Mr. SMITH. Mr. Disney, how long have you been in that business?

Mr. DISNEY. Since 1920.

Mr. SMITH. You have been in Hollywood during this time?

Mr. DISNEY. I have been in Hollywood since 1923.

Mr. SMITH. At the present time you own and operate the Walt Disney Studio at Burbank, Calif.?

Mr. DISNEY. Well, I am one of the owners. Part owner.

Mr. SMITH. How many people are employed there, approximately?

Mr. DISNEY. At the present time about 600.

Mr. SMITH. And what is the approximate largest number of employees you have had in the studio?

Mr. DISNEY. Well, close to 1,400 at times.

Mr. SMITH. Will you tell us a little about the nature of this particular studio, the type of pictures you make, and approximately how many per year?

Mr. DISNEY. Well, mainly cartoon films. We make about 20 short subjects, and about 2 features a year.

Mr. SMITH. Will you talk just a little longer, Mr. Disney?

Mr. DISNEY. Yes, sir.

Mr. SMITH. How many, did you say?

Mr. DISNEY. About 20 short subject cartoons and about 2 features per year.

Mr. SMITH. And some of the characters in the films consist of—

Mr. DISNEY. You mean such as Mickey Mouse and Donald Duck and Snow White and the Seven Dwarfs, and things of that sort.

Mr. SMITH. Where are these films distributed?

Mr. DISNEY. All over the world.

Mr. SMITH. In all countries of the world?

Mr. DISNEY. Well, except the Russian countries.

Mr. SMITH. Why aren't they distributed in Russia, Mr. Disney?

Mr. DISNEY. Well, we can't do business with them.

Mr. SMITH. What do you mean by that?

Mr. DISNEY. Oh, well, we have sold them some films a good many years ago. They bought the Three Little Pigs and used it through Russia. And they looked at a lot of our pictures, and I think they ran a lot of them in Russia, but then turned them back to us and said they didn't want them, they didn't suit their purposes.

Mr. SMITH. Is the dialogue in these films translated into the various foreign languages?

Mr. DISNEY. Yes. On one film we did 10 foreign versions. That was Snow White and the Seven Dwarfs.

Mr. SMITH. Have you ever made any pictures in your studio that contained propaganda and that were propaganda films?

Mr. DISNEY. Well, during the war we did. We made quite a few—working with different Government agencies. We did one for the Treasury on taxes and I did four anti-Hitler films. And I did one on my own for Air Power.



Mr. SMITH. From those pictures that you made have you any opinion as to whether or not the films can be used effectively to disseminate propaganda?

Mr. DISNEY. Yes, I think they proved that.

Mr. SMITH. How do you arrive at that conclusion?

Mr. DISNEY. Well, on the one for the Treasury on taxes, it was to let the people know that taxes were important in the war effort. As they explained to me, they had 12,000,000 new taxpayers, people who had never paid taxes, and they explained that it would be impossible to prosecute all those that were delinquent and they wanted to put this story before those people so they would get their taxes in early. I made the film and after the film had its run the Gallup poll organization polled the public and the findings were that 29 percent of the people admitted that had influenced them in getting their taxes in early and giving them a picture of what taxes will do.

Mr. SMITH. Aside from those pictures you made during the war, have you made any other pictures, or do you permit pictures to be made at your studio containing propaganda?

Mr. DISNEY. No; we never have. During the war we thought it was a different thing. It was the first time we ever allowed anything like that to go in the films. We watch so that nothing gets into the films that would be harmful in any way to any group or any country. We have large audiences of children and different groups, and we try to keep them as free from anything that would offend anybody as possible. We work hard to see that nothing of that sort creeps in.

Mr. SMITH. Do you have any people in your studio at the present time that you believe are Communist or Fascist, employed there?

Mr. DISNEY. No; at the present time I feel that everybody in my studio is 100 percent American.

Mr. SMITH. Have you had at any time, in your opinion, in the past, have you at any time in the past had any Communists employed at your studio?

Mr. DISNEY. Yes; in the past I had some people that I definitely feel were Communists.

Mr. SMITH. As a matter of fact, Mr. Disney, you experienced a strike at your studio, did you not?

Mr. DISNEY. Yes.

Mr. SMITH. And is it your opinion that that strike was instituted by members of the Communist Party to serve their purposes?

Mr. DISNEY. Well, it proved itself so with time, and I definitely feel it was a Communist group trying to take over my artists and they did take them over.

The CHAIRMAN. Do you say they did take them over?

Mr. DISNEY. They did take them over.

Mr. SMITH. Will you explain that to the committee, please?

Mr. DISNEY. It came to my attention when a delegation of my boys, my artists, came to me and told me that Mr. Herbert Sorrell—

Mr. SMITH. Is that Herbert K. Sorrell?

Mr. DISNEY. Herbert K. Sorrell, was trying to take them over. I explained to them that it was none of my concern, that I had been cautioned to not even talk with any of my boys on labor. They said it was not a matter of labor, it was just a matter of them not wanting to go with Sorrell, and they had heard that I was going to sign with

The CHAIRMAN. In other words, Mr. Disney, Communists out there sneered you because you wouldn't knuckle under?

Mr. DISNEY. I wouldn't go along with their way of operating. I insisted on it going through the National Labor Relations Board. And he told me outright that he used them as it suited his purposes.

The CHAIRMAN. Supposing you had given in to him, then what would have been the outcome?

Mr. DISNEY. Well, I would never have given in to him, because it was a matter of principle with me, and I fight for principles. My boys have been there, have grown up in the business with me, and I didn't feel like I could sign them over to anybody. They were vulnerable at that time. They were not organized. It is a new industry.

The CHAIRMAN. Go ahead, Mr. Smith.

Mr. SMITH. How many labor unions, approximately, do you have operating in your studios at the present time?

Mr. DISNEY. Well, we operate with around 85—I think we have contacts with 30.

Mr. SMITH. At the time of this strike you didn't have any grievances or labor troubles whatsoever in your plant?

Mr. DISNEY. No. The only real grievance was between Sorrell and the boys within my plant, they demanding an election, and they never got it.

Mr. SMITH. Do you recall having had any conversations with Mr. Sorrell relative to communism?

Mr. DISNEY. Yes, I do.

Mr. SMITH. Will you relate that conversation?

Mr. DISNEY. Well, I didn't pull my punches on how I felt. He evidently heard that I had called them all a bunch of Communists—and I believe they are. At the meeting he leaned over and he said, "You think I am a Communist, don't you," and I told him that all I knew was what I heard and what I had seen, and he laughed and said, "Well, I used their money to finance my strike of 1937," and he said that he had gotten the money through the personal check of some actor, but he didn't name the actor. I didn't go into it any further. I just listened.

Mr. SMITH. Can you name any other individuals that were active at the time of the strike that you believe in your opinion are Communists?

Mr. DISNEY. Well, I feel that there is one artist in my plant, that came in there, he came in about 1938, and he sort of stayed in the background, he wasn't too active, but he was the real brains of this, and I believe he is a Communist. His name is David Hilberman.

Mr. SMITH. How is it spelled?

Mr. DISNEY. H-i-l-b-e-r-m-a-n, I believe. I looked into his record and I found that, No. 1, that he had no religion and, No. 2, that he had spent considerable time at the Moscow Art Theater studying art direction, or something.

Mr. SMITH. Any others, Mr. Disney?

Mr. DISNEY. Well, I think Sorrell is sure tied up with them. If he isn't a Communist he sure should be one.

Mr. SMITH. Do you remember the name of William Pomerance, did he have anything to do with it?

Mr. DISNEY. Yes, sir. He came in later. Sorrell put him in charge as business manager of cartoonists and later he went to the Screen

Sorrell, and they said that they wanted an election to prove that Sorrell didn't have the majority, and I said that I had a right to demand an election. So when Sorrell came I demanded an election.

Sorrell wanted me to sign on a bunch of cards that he had there that he claimed were the majority, but the other side had claimed the same thing. I told Mr. Sorrell that there is only one way for me to go and that was an election and that is what the law had set up, the National Labor Relations Board was for that purpose. He laughed at me and he said that he would use the Labor Board as it suited his purposes and that he had been wicker enough to go for that Labor Board ballot and he had lost some election—I can't remember the name of the place—by one vote. He said it took him 2 years to get it back. He said he would strike, that that was his weapon. He said, "I have all of the tools of the trade sharpened," that I couldn't stand the ridicule or the sneer of a strike. I told him that it was a matter of principle with me, that I couldn't go on working with my boys feeling that I had sold them down the river to him on his say-so, and he laughed at me and told me I was naive and foolish. He said, you can't stand this strike, I will sneer you, and I will make a dust bowl out of your plant.

The CHAIRMAN. What was that?

Mr. DIXON. He said he would make a dust bowl out of my plant if he chose to. I told him I would have to go that way, sorry, that he might be able to do all that, but I would have to stand on that. The result was that he struck.

I believed at that time that Mr. Sorrell was a Communist because of all the things that I had heard and having seen his name appearing on a number of Commie front things. When he pulled the strike the first people to sneer me and put me on the unfair list were all of the Commie front organizations. I can't remember them all, they change so often, but one that is clear in my mind is the League of Women Voters,\* the Peoples World, the Daily Worker, and the PM Magazine in New York. They sneered me. Nobody came near to find out what the true facts of the thing were. And I even went through the same sneer in South America, through some Commie periodicals in South America, and generally throughout the world all of the Commie groups began sneer campaigns against me and my pictures.

Mr. McDOWELL. In what fashion was that sneer, Mr. Disney, what type of sneer?

Mr. DIXON. Well, they distorted everything, they lied; there was no way you could ever counteract anything that they did; they formed picket lines in front of the theaters, and, well, they called my plant a sweat-shop, and that is not true, and anybody in Hollywood would prove it otherwise. They claimed things there were not true at all and there was no way you could fight it back. It was not a labor problem at all because—I mean, I have never had labor trouble, and I think that would be backed up by anybody in Hollywood.

Mr. SATTIN. As a matter of fact, you have how many unions operating in your plant?

The CHAIRMAN. Excuse me just a minute. I would like to ask a question.

Mr. SMITH. Pardon me.

\* See appendix, pp. 224-225, for address of writing letter from Walter F. Disney to the Committee on Un-American Activities concerning this in regard "League of Women Shoppers."



Actors as their business agent and in turn he put in another man by the name of Maurice Howard, the present business agent. And they are all tied up with the same outfit.

Mr. SMITH. What is your opinion of Mr. Pomerance and Mr. Howard as to whether or not they are or are not Communists?

Mr. DISNEY. In my opinion they are Communists. No one has any way of proving these things.

Mr. SMITH. Were you able to produce during the strike?

Mr. DISNEY. Yes, I did, because there was a very few, very small majority that was on the outside, and all the other unions ignored all the lines because of the set-up of the thing.

Mr. SMITH. What is your personal opinion of the Communist Party, Mr. Disney, as to whether or not it is a political party?

Mr. DISNEY. Well, I don't believe it is a political party. I believe it is an un-American thing. The thing that I resent the most is that they are able to get into these unions, take them over, and represent to the world that a group of people that are in my plant, that I know are good, 100-percent Americans, are trapped by this group, and they are represented to the world as supporting all of those ideologies, and it is not so, and I feel that they really ought to be smoked out and shown up for what they are, so that all of the good, free causes in this country, all the liberalisms that really are American, can go out without the taint of communism. That is my sincere feeling on it.

Mr. SMITH. Do you feel that there is a threat of communism in the motion-picture industry?

Mr. DISNEY. Yes, there is, and there are many reasons why they would like to take it over or get in and control it, or disrupt it, but I don't think they have gotten very far, and I think the industry is made up of good Americans, just like in my plant, good, solid Americans.

My boys have been fighting it longer than I have. They are trying to get out from under it and they will in time if we can just show them up.

Mr. SMITH. There are presently pending before this committee two bills relative to outlawing the Communist Party. What thoughts have you as to whether or not those bills should be passed?

Mr. DISNEY. Well, I don't know as I qualify to speak on that. I feel if the thing can be proven un-American that it ought to be outlawed. I think in some way it should be done without interfering with the rights of the people. I think that will be done. I have that faith. Without interfering, I mean, with the good, American rights that we all have now, and we want to preserve.

Mr. SMITH. Have you any suggestions to offer as to how the industry can be helped in fighting this menace?

Mr. DISNEY. Well, I think there is a good start toward it. I know that I have been handicapped out there in fighting it, because they have been hiding behind this labor set-up, they get themselves closely tied up in the labor thing, so that if you try to get rid of them they make a labor case out of it. We must keep the American labor unions clean. We have got to fight for them.

\* See appendix, p. 122, for exhibit 36, being letter from Walter H. Disney to the Committee on Un-American Activities, dated November 2, 1947.

Mr. SMITH. That is all of the questions I have, Mr. Chairman.

The CHAIRMAN. Mr. Vail.

Mr. VAIL. No questions.

The CHAIRMAN. Mr. McDowell.

Mr. McDOWELL. No questions.

Mr. DISNEY. Sir?

Mr. McDOWELL. I have no questions. You have been a good witness.

Mr. DISNEY. Thank you.

The CHAIRMAN. Mr. Disney, you are the fourth producer we have had as a witness, and each one of those four producers said, generally speaking, the same thing, and that is that the Communists have made inroads, have attempted inroads. I just want to point that out because there seems to be a very strong unanimity among the producers that have testified before us. In addition to producers, we have had actors and writers testify to the same. There is no doubt but what the movies are probably the greatest medium for entertainment in the United States and in the world. I think you, as a creator of entertainment, probably are one of the greatest examples in the profession. I want to congratulate you on the form of entertainment which you have given the American people and given the world and congratulate you for taking time out to come here and testify before this committee. He has been very helpful.

Do you have any more questions, Mr. Stripling?

Mr. SMITH. I am sure he does not have any more, Mr. Chairman.

Mr. STRIPLING. No; I have no more questions.

The CHAIRMAN. Thank you very much, Mr. Disney.

The Chair would like to announce that the witnesses on Monday will be Mr. Eric Johnston, Mr. Roy Brewer, John Howard Lawson, Dalton Trumbo, Mr. Alva Bessie, and Mr. Emmett Lavery.

We stand adjourned until Monday.

(Whereupon, at 2:30 p. m., an adjournment was taken until 10:30 a. m., Monday, October 27, 1947.)



# HEARINGS REGARDING THE COMMUNIST INFILTRATION OF THE MOTION-PICTURE INDUSTRY

TUESDAY, OCTOBER 28, 1947

HOUSE OF REPRESENTATIVES,  
COMMITTEE ON UN-AMERICAN ACTIVITIES,  
Washington, D. C.

The Committee met at 10:30 a. m., Hon. J. Parnell Thomas (chairman) presiding.

Staff members present: Mr. Robert E. Stripling, chief investigator; Messrs. Louis J. Russell, H. H. Smith, Robert B. Gaston, investigators, and Mr. Benjamin Mandel, director of research.

The CHAIRMAN: The meeting will come to order.

The record will show that a subcommittee is sitting and those present are Mr. McDowell, Mr. Vail, and Mr. Thomas.

Mr. Stripling, the first witness.

Mr. STRIPLING: Mr. Chairman, before we call the first witness I would like to read into the record a telegram which was received yesterday from Walt Disney, who has previously testified. It says:

Some confusion has arisen over my testimony regarding the League of Women Voters. My testimony referred to the year 1943, at which time several women represented themselves as being from the League of Women Voters. I want you to know that I had no intention of criticizing the League of Women Voters as of now. Please see that this is read to the committee on Monday and that it is added to my testimony.

WALT DISNEY.

I ask that that be made a part of the record.

The CHAIRMAN: Without objection, so ordered.

Mr. STRIPLING: The first witness, Mr. Chairman, will be Mr. Dalton Trumbo.

The CHAIRMAN: Mr. Trumbo, take the stand.

(Mr. Dalton Trumbo, accompanied by Robert W. Kenny and Bartley Crum, counsel, take places at witness table.)

The CHAIRMAN: Raise your right hand, please.

Mr. Trumbo, do you solemnly swear that the testimony you are about to give is the truth, the whole truth, and nothing but the truth, so help you God?

Mr. TRUMBO: I do.

The CHAIRMAN: Sit down, please.

## TESTIMONY OF DALTON TRUMBO

Mr. TRUMBO: Mr. Chairman, I have a statement I should like to read into the record, if you please—

\* See appendix, p. 222, for exhibit GA.

**CONFIDENTIAL - HARRYSON PICTURE INCIDENT**

at the hour of 10:30 a. m. when and there is testily touching matters of inquiry connected to said Committee; and he is not to depart without leave of said Committee.

He will not, and under return of this summons.

Witness my hand and the seal of the House of Representatives of the United States, at the city of Washington, this 15th day of October 1947.

(Signed) Z. PARSONS THOMAS,  
Chairman.

Attest:

JOHN A. SCHWARTZ, Clerk.

RECEIVED BY: COMMITTEE

Chair address - Library.

WALK DUNSTON PRODUCTIONS,

1400 West Alameda Ave., Burbank, Calif., November 3, 1947.

COMMITTEE ON UN-AMERICAN ACTIVITIES,

House of Representatives,

House Office Building, Washington, D. C.

(Attention: Hon. Z. Parsons Thomas.)

GENTLEMEN: I am taking the liberty of referring you to my testimony before your committee in Washington, D. C. on October 24, 1947. In the course of which and in answer to a question by your chairman, I stated substantially that when Mr. Harold "Tallie the Striker" the first people to answer me and put me on the stand that were certain organizations among which was The League of Women Voters.

Since referring to my office in Burbank, Calif., I have had an opportunity to carefully review my file pertaining to this subject matter. I can now definitely state that while testifying as above I was confused by a similarity of names between two women's organizations. I regret that I named The League of Women Voters when I intended to name the League of Women Shoppers.

Therefore I trust your committee will find it consistent to make requisite amendment to the record with respect to my testimony so as to erase any implication that The League of Women Voters had at any time intervened or taken any action with regard to the matter about which I was being interrogated.

For the information of the committee I am enclosing herewith photostatic copies of letters received from various units of the League of Women Shoppers which are self-explanatory.

Respectfully submitted,

/s/ Walter H. Dwyer,  
WALTER H. DWYER.

Such.

No agreement will be binding on this corporation unless in writing and signed by an officer.

RECEIVED 64a

HOLLYWOOD LEAGUE OF WOMEN SHOPPERS  
6115 Florida Ave., North Hollywood, Calif.

*[The following section contains several columns of extremely faint, illegible text, likely a list of members or organizational details.]*







This office is sending a full report of the investigation to all Branch Leagues, with the recommendation that they notify their members and all sympathetic organizations of the facts and of our decision. We also ask that all local theater managers be notified.

We would like to urge you to make every effort to bring about a fair settlement of this dispute in the shortest possible time. We are convinced that only by such an effort on your part can the strike be brought to an end and the Disney Studio considered fair to its employees.

Sincerely yours,

KATHARINE ARMSTRONG (Signed)

KATHARINE ARMSTRONG, Chairman Board,  
Market 3-3648

MINUTE 5th

NEW JERSEY LEAGUE OF WOMEN SHOPPERS

Affiliated with the League of Women Shoppers, Inc.

307 Market Street, Newark, N. J.

Officers

President:  
Elizabeth Smith  
Vice President:  
Katharine Armstrong  
Elizabeth Smith  
Mrs. Lewis E. Lewis  
Secretary:  
Charlotte Smith  
Treasurer:  
Sara Smith

Executive Board

Mrs. Lawrence Armstrong  
Lucille Smith  
Helen Smith  
Grace Davis  
Mrs. Philip J. Smith  
Mrs. Margaret L. Smith

Mrs. Harry Farnham  
Bertha Farnham  
Elizabeth Farnham  
Elizabeth Farnham  
Elizabeth Farnham  
Elizabeth Farnham  
Elizabeth Farnham

Speakers

National:  
Mrs. Edward Anderson  
Mrs. C. Barker  
Mrs. William O. Douglas  
Charles Charles Fisher  
Lillian Gish  
Miss Mary Irwin  
Miss Kibbey

Dorothy Parker  
Mrs. Edward Farnham  
Mrs. Carl Sandberg  
Mrs. Sandberg  
Mrs. Stephen A. Wise  
Dr. Mary E. Wicks

Local:  
Mrs. Harry Farnham  
Mrs. Madeline C. Smith  
Mrs. Irene Farnham  
Mrs. Anne F. Smith  
Mrs. Clara Smith, Ltd.  
Detroit:  
Mrs. David Lamm  
Mrs. Amelia H. Mason  
Miss Edna Smith  
Mrs. Harry F. Ward

FOUNT 7, 1941.

MR. WALL DUNN,  
Berkeley, California.

MY DEAR MR. DUNN: The New Jersey League of Women Shoppers, a local of the League of Women Shoppers, Inc., has been informed of the labor dispute at your studio.

We have received a full report of the investigation made by our Hollywood League, which we presented to our membership, and after careful consideration we accepted the findings of the Hollywood League and endorsed the strike.

The employer's demand for union recognition, shorter working hours, higher wages, and other conditions which, in our opinion, are essential for the maintenance of a decent American standard of living is a just cause for our support. It is our usual procedure to petition our position in various ways which are considered effective.

We urge a fair and quick settlement of this dispute in order that we may resume our membership and encourage our share percentage of your share.

Sincerely yours,

WILLIAM SMITH, President.

MINUTE 5th

MINUTE 5th

THE LEAGUE OF WOMEN SHOPPERS OF CALIFORNIA

Affiliated with the National League of Women Shoppers, New York

307 Market Street, Newark, N. J.

FOUNT 7, 1941.

Dear Sir: The National League of Women Shoppers has endorsed the strike of the Walt Disney studio for recognition and the right of collective bargaining.





COMMUNISM IN MOTION PICTURE INDUSTRY

530

Witness my hand and the seal of the House of Representatives of the United States, at the city of Washington, this 18th day of September 1947.

(Signed) J. PARNELL THOMAS,  
Chairman

Attest:

JOHN ANDREWS, Clerk

Exhibit 41. Daily Worker, September 8, 1947, page 5; article by John Howard Lawson.

Exhibit 42. Daily Worker, February 28, 1948, page 3.

EXHIBIT 43

COPY OF COMMUNIST PARTY REINTEGRATION CARD—JOHN HOWARD LAWSON  
No. 47373.

Name: John Howard Lawson.  
Address: 4540 Oakwater Canyon Ave.  
City: L. A. County: L. A. State: Cal.  
Name of club:  
New card issued on: 12/10/44.

1946 Card No. —

124—

Fill in blank in by person exchanging card

Male X Female White X Negro

Occupation: Writer

Industry: Motion Picture

Member of: CIO AFL Ind. Union X No Union P. W.  
Is member club subscriber for Daily Worker? Yes X No

318

EXHIBIT 44. THOMPSON—ERIC JOHNSON

BY AUTHORITY OF THE HOUSE OF REPRESENTATIVES OF THE CONGRESS OF THE UNITED STATES OF AMERICA

To: Donald T. Appell

You are hereby commanded to summon Eric Johnson, President, Motion Picture Association of America, 1400 Eye Street NW., Washington, D. C., to be and appear before the Committee on Un-American Activities of the House of Representatives of the United States, of which the Hon. J. Parnell Thomas is chairman, and he is to bring with him copies of all resolutions proposed or submitted relating to the investigation of the movie industry by the Committee on Un-American Activities and original minutes pertaining to all meetings held by the Motion Picture Association of America relating to such resolutions for the period May 1 through September 30, 1947, in their chamber in the city of Washington on October 20, 1947, at the hour of 10:30 a. m., there and there to testify touching matters of inquiry committed to said Committee; and he is not to depart without leave of said Committee.

He/she fail not, and take return of this command.

Witness my hand and the seal of the House of Representatives of the United States at the city of Washington this 25th day of September 1947.

(Signed) J. PARNELL THOMAS, Chairman

Attest:

JOHN ANDREWS, Clerk

Exhibit 45. Thompson: Walter R. Disney is the Question on Un-American Activities, October 24, 1947.

Exhibit 46. Hollywood Reporter, August 27, 1947 (photostatic copy).

EXHIBIT 47

COPY OF COMMUNIST PARTY REINTEGRATION CARD—GARY THOMAS

Copy:

Name: Gary T.  
Address: 207 Broadway St.  
City: New York County: New York State: New York  
Name of club:  
New card issued on: 12/10/44

1946 Card No. 00000

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES, CALIFORNIA

FILE NO. 100-25732

REPORT MADE AT <b>LOS ANGELES</b>	DATE WHEN MADE <b>12/29/47</b>	PERIOD FOR WHICH MADE <b>11/27 thru 12/29/47</b>	CLASSIFICATION BY <b>CONFIDENTIAL</b> <span style="float: right;"><b>b-7c</b></span>
TITLE <b>COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY</b>			CHARACTER OF CASE <b>INTERNAL SECURITY - C</b> <b>EXTENSION OF C</b> <b>AND FIELD OFFICES ADVISED BY ROUTING SLIP OF C</b> <b>12/21/47</b>
SYNOPSIS OF FACTS <div style="display: flex; align-items: flex-start;"> <div style="flex: 1;"> <p># 249255</p> <p>Classified by <i>[signature]</i></p> <p>Date 10/11/84</p> <p>0/S</p> <p>b-7d</p> <p>b-7c</p> </div> <div style="flex: 2; background-color: black; width: 100%; height: 200px; margin-left: 10px;"></div> </div>			
<p><b>RE: [redacted]</b> <span style="float: right;"><b>b-7c</b></span></p> <p style="text-align: center;"><b>BUREAU FILE 100-138754</b></p> <p style="text-align: center;">Report of Special Agent <i>[redacted]</i></p> <p style="text-align: center;">dated November 17, 1947, at Los Angeles, California.</p> <p>Classified by <i>[signature]</i></p> <p>Excluded by <i>[signature]</i></p> <p>100-138754-367</p>			
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## Section 552a

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NEW YORK

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3/22/55

PERIOD FOR WHICH MADE

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REPORT MADE BY

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TITLE

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ESPIONAGE - R

SYNOPSIS OF FACTS:

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SPECIAL AGENT IN CHARGE  
AND FIELD OFFICE  
ADVISED BY ROUTING  
SLIP(S) OF  
DATE 1/24/55

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- 3-New York (100-48860)

100-202115-2029

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59 APR 20 1955

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## Section 552

## Section 552a

☐ (b)(1)☐ (b)(7)(A)☐ (d)(5)☒ (b)(2)☐ (b)(7)(B)☐ (j)(2)☐ (b)(3)☒ (b)(7)(C)☐ (k)(1)b/s (b)(7d)☐ (b)(7)(D)☐ (k)(2)☐ (b)(7)(E)☐ (k)(3)☐ (b)(7)(F)☐ (k)(4)☐ (b)(4)☐ (b)(8)☐ (k)(5)☐ (b)(5)☐ (b)(9)☐ (k)(6)☐ (b)(6)☐ (k)(7)

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**CONFIDENTIAL**

**FEDERAL BUREAU OF INVESTIGATION**

Form No. 1  
THIS CASE ORIGINATED AT

LA 200-21196

REPORT MADE AT <b>LOS ANGELES</b>	DATE WHEN MADE <b>1/25/49</b>	PERIOD FOR WHICH MADE <b>12/12/48; 1/5, 1/10</b>	REPORT MADE BY <b>[REDACTED]</b>
TITLE <b>[REDACTED]</b>	CHARACTER OF CASE <b>INTERNAL SECURITY-C</b>		
SYNOPSIS OF FACTS <b>[REDACTED]</b>			
REFERENCE: Bureau File No. <b>[REDACTED]</b> Report of SA <b>[REDACTED]</b> , Los Angeles, 1/27/49			
ACTION: <b>[REDACTED]</b> 127 copies of <b>[REDACTED]</b> attached 3-8-49			
COPIES DESTROYED 10 APR 2 1961			
C-Bureau (Encls-4) 2-New York 3-Los Angeles			
100-24499-1110 100-372720-132 FEB 1 1949			
RECORDED - 127 INDEXED - 127 EX-109			

53 MAR 15 1949

**CONFIDENTIAL**



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## Section 552

## Section 552a

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100-370750-142 pg. 15

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OFFICE OF DIRECTOR  
FEDERAL BUREAU OF INVESTIGATION  
UNITED STATES DEPARTMENT OF JUSTICE

Date May 26 1956 Time 4:09 PM

tele thru

operator [redacted]

Phone No. [redacted]

Mr. Tolson ☒  
Mr. Nichols ☒  
Mr. Boardman ☒  
Mr. Belmont ☒  
Mr. Mason ☒  
Mr. Mohr ☒  
Mr. Parsons ☒  
Mr. Rosen ☒  
Mr. Tamm ☒  
Mr. Jones ☒  
Mr. Nease ☒  
Mr. Winterrowd ☒  
Tele. Room ☒  
Mr. Holloman ☒  
Miss Holmes ☒  
Miss Gandy ☒

## REMARKS

When advised of the Director's absence, [redacted] consented to speak with [redacted] in Mr. Belmont's office.

[redacted] advised that [redacted] would like the Director to refer an idea of hers regarding the production of Walt Disney cartoons with a religious theme to Mr. Disney, since she knew that the Director's name would impress Mr. Disney more than her own. She also stated that she had written to Mrs. Eisenhower, imploring her to appeal to Mr. Disney and had received a reply from the Department of Health, Education and Welfare which stated they thought it would be better for her to communicate directly with Mr. Disney.

SE [redacted] RECORDED - 18  
[redacted] is checking Bureau files and will prepare a memorandum.

APR 29 1957

12 MAY 31 1956 prepared

5/26/56

## Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. A. H. Belmont

DATE: May 26, 1956

FROM : [REDACTED]

SUBJECT: [REDACTED]

MISCELLANEOUS - INFORMATION CONCERNING

Tolson \_\_\_\_\_  
 Nichols \_\_\_\_\_  
 Boardman \_\_\_\_\_  
 Belmont \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Winterrowd \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holloman \_\_\_\_\_  
 Gandy \_\_\_\_\_

By referral from the Director's Office, I spoke with [REDACTED] who called for the Director.

[REDACTED] she has been very interested in the development of children and the prevention of Juvenile Delinquency and that she had recently written a letter to Mrs. Eisenhower suggesting that possibly someone could prevail upon Walt Disney to develop the religious theme in his movie and television cartoon for children. She further advised that her letter had been answered by a [REDACTED] Division of Reports, Department of Health, Education and Welfare, suggesting that she contact Mr. Disney direct relative to the suggestion. The purpose of [REDACTED] call to the Director was to determine whether he would present the idea to Mr. Disney for her since she knew of his interest in Juvenile Delinquency.

I told her that I would call her request to the Director's attention. I also pointed out to [REDACTED] that, since she had previously called her suggestion to the attention of Mrs. Eisenhower who had in turn referred it to the Department of Health, Education and Welfare as the interested governmental agency, she might desire to follow the suggestion of that department since it was a matter within the jurisdiction of the Department of Health, Education and Welfare.

[REDACTED] then stated that she could see that Mr. Hoover probably would not want to take the matter up with Mr. Disney in view of her previous referral of it to the White House and later to the Department of Health, Education and Welfare, and that she would follow the suggestion of the Department of Health, Education and Welfare and contact Mr. Disney direct. 62-8441-X1

She expressed her great admiration for the Director and the work of the Bureau including her conversation. Bureau file contain no identifiable information concerning [REDACTED]

This is for your information.

cc - Mr. Belmont

## Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. W. A. Branigan

DATE: June 25, 1956

FROM : [REDACTED]

SUBJECT: [REDACTED]

MISCELLANEOUS - INFORMATION

By referral from the Director's office, I received a call from [REDACTED] with whom I previously spoke on May 26, 1956.

[REDACTED] previously called regarding a suggestion which she desired to have the Director make to Walt Disney relative to the production of films for movie and television purposes based on the Bible. She has previously suggested this to the White House and her suggestion was referred to [REDACTED] Division of Reports, Department of Health, Education and Welfare, who suggested that she contact Mr. Disney directly regarding her idea.

She called to advise that she had received a letter dated June 6, 1956, from [REDACTED] secretary to Mr. Disney, acknowledging her suggestion and pointing out that a schedule for production of pictures has been set for several years in advance. The letter also commented that this suggestion had been submitted numerous times by other persons.

[REDACTED] stated that she wondered if the Director would take the matter up with Mr. Disney.

I pointed out to her that since the matter had previously been referred by the White House to the Department of Health, Education and Welfare that she might wish to make known to them the reply which she had received from Mr. Disney.

[REDACTED] mentioned that she had met the Director prior to her marriage at a banquet at the Mayflower Hotel; that she was very impressed with the Director; and thought that perhaps he might help her in this matter. Bureau files fail to reflect any identifiable information concerning [REDACTED] 63-3844-X.

## ACTION:

None. This is for your information.

CC: Mr. Holloman  
Mr. Belmont  
Mr. Branigan

SE:cm

JUN 27 1956

RECORDED

b-6



MAILED

JAN 2 1960

NAME CHECKED

January 27, 1960

DEPARTMENT OF THE ARMY  
NAME CHECK REQUESTS

Reference is made to your name check requests concerning the following individuals requesting only the results of any security-type investigation conducted by the FBI regarding them. This is to advise that no such investigation has been conducted by this Bureau concerning the persons listed below.

RR 1-12-60

WALTER E. DUBOIS, Jr.  
Born December 5, 1902  
Chicago, Illinois

RR 1-19-60

RR 1-19-60

RR 1-19-60

RR 1-19-60

Only and one to ARMY

(4)

**NOTE:** Refer memo [redacted] to Belmont, 1/5/60, re: "Army War College Strategy Seminar; Name Check Requests." Requests re above individuals indicate they are among those under consideration for invitation to 1960 AWC Seminar.

b-6  
b-7C  
per Army

REC-8

EX 109

18 JAN 29 1960

62-54859

b-7C

Tolson \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Mohr \_\_\_\_\_  
Bishop \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI and is loaned to your agency; it and its contents are not to be distributed outside your agency. This is in answer to your request for a check of FBI files.

MAIL ROOM ☐ TELETYPE UNIT ☐

4-21 (Rev. 11-2-55)  
Federal Bureau of Investigation  
Records Branch

1960  
JAN 19

☐ Name Searching Unit - Room 6527  
☐ Service Unit - Room 6524  
☐ Forward to File Review  
☐ Attention \_\_\_\_\_  
☐ Return to \_\_\_\_\_  
Supervisor Room Ext.

Type of References Requested:

☐ Regular Request (Analytical Search)  
☐ All References (Subversive & Nonsubversive)  
☒ Subversive References Only  
☒ Nonsubversive References Only  
☒ Main Person References Only

Type of Search Requested:

☐ Restricted to Locality of \_\_\_\_\_  
☐ Exact Name Only (On the Nose)  
☐ Buildup ☐ Variations

Subject James, Walter E.  
Birthdate & Place \_\_\_\_\_  
Address \_\_\_\_\_

JAN 19 1960

Localities \_\_\_\_\_

Ra WA Date 1/19 Searcher Initials 225  
Prod. WJ

FILE NUMBER SERIAL

WA 1-16 (var)  
62-60327-46820 WA  
41-8136  
WA 1-16 (var)  
- 42 805 WA  
WA 1-16 (var)  
4-4607-4 WA 2/21/58  
WA 1-16 (var)  
94-44-4667 WA  
62-60327-25325 WA  
62-102561-58 WA 12/14/58

JAN 26 1960

62-5-4950



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THE WHITE HOUSE  
WASHINGTON

March 11, 1959

~~Personal and Confidential~~

Dear Mr. Hoover:

Will you please run rush name checks on the individuals listed below who are being considered for appointment to the Advisory Committee on the Arts, National Cultural Center? Biographical information is enclosed.

Peggy Wood

Carl Sandberg

Katherine Cornell  
Walter Disney

Sincerely,

Henry Roemer McPhee  
Associate Special Counsel  
to the President

ENCLOSURE

The Honorable J. Edgar Hoover  
Director  
Federal Bureau of Investigation  
Washington, D. C.

EX-135  
MAR 24 1959

NAM

Encl  
27  
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DECLASSIFIED BY 1565  
ON 6-11-97  
per White House letter 19-91

34 cds  
3/26

Let McPhee  
White House  
3/16/59

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b.7c

1 - [redacted]  
1 - Pass Check Section

March 16, 1959

BY COURIER SERVICE

REC-75

62-5-3234

Major General Wilton B. Parsons  
The Assistant to the President  
The White House  
Washington 25, D. C.

Dear General Parsons:

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 11/25/83 BY [redacted]

Reference is made to the letter dated March 11, 1959,  
from Mr. Henry Roemer McPhar of your staff requesting name  
checks concerning 27 individuals who are being considered for  
appointment to the Advisory Committee on the Arts, National  
Cultural Center.

The Federal Bureau of Investigation has not conducted  
investigations of and our files contain no derogatory information  
concerning the following individuals:

There are attached for your information memoranda  
concerning the following individuals:

BY COURIER SVC

37 MAR 17

Katherine Cornell  
Carl Sandburg  
Walter Dill Scott

RECEIVED - 10F224

30 MAR 31 1959

ENCLOSURE

MAIL ROOM ☐

TELETYPE UNIT ☐

Tolson \_\_\_\_\_  
Boardman \_\_\_\_\_  
Belmont \_\_\_\_\_  
Mohr \_\_\_\_\_  
Parsons \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tamm \_\_\_\_\_  
Trotter \_\_\_\_\_  
W.C. Sullivan \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_  
DeLoach \_\_\_\_\_  
McGuire \_\_\_\_\_

Major General Wilton S. Persons

The review of our files concerning the remaining  
21 individuals is being continued and you will be advised  
separately of the results.

Sincerely yours,

J. EDGAR HOOVER

Enclosures - 6



1 - Mr. Tolson  
1 - Mr. E. A. Tamm  
1 - Mr. Clegg  
1 - Mr. Glavin  
1 - Mr. Ladd  
1 - Mr. Nichols  
1 - Mr. Rosen  
1 - Mr. Tracy  
1 - Mr. Carson  
1 - Mr. Egan  
1 - Mr. Gurnea  
1 - Mr. Harbo  
1 - Mr. Hendon  
1 - Mr. Pennington  
1 - Mr. Quinn  
1 - Mr. Nease  
1 - Miss Gandy

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ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 11/25/87 BY SP1 AG/S

March 24, 1959

WALTER DISNEY

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reveal the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americans" to be held at the Martin Beck Theater on February 24, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 24th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 19, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (62-60527-25375)

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ENCLOSURE TO LETTER TO GENERAL PERSONS  
3/16/59

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62-5-3234  
ENCLOSURE

MAIL ROOM ☐ TELETYPE UNIT ☐



# FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

**CONFIDENTIAL**

FILE NO. 100-11478

REPORT MADE AT <b>LOS ANGELES</b>	REPORT MADE ON <b>12/15/45</b>	REPORT MADE BY <b>[REDACTED]</b>
TITLE <b>RECENT RECENT RECENT</b>		CHARACTER OF CASE <b>[REDACTED]</b>
SUBJECT <b>RECENT RECENT RECENT</b>		CLASSIFICATION <b>[REDACTED]</b>

**SYNOPSIS OF FACTS:**

Legal restrictions and restrictive covenants continue to be racial issues in LA. Negro press continues to give much publicity to these issues. The California Eagle newspaper continues to lead the Negro cause against housing restrictions. White home owners protective associations throughout LA have recently organized a federated council to present a unified front against Negro encroachment. Negro demands upon City Council for redistricting of voting precincts has resulted in a satisfactory solution. A concerted effort is being made to select a likely Negro candidate for City Council. Return of the Japanese has caused only mild concern among Negroes. Negroes feel that the Japanese problem is not a racial one, but rather one between owners of premises vacated by Japanese and the returning Japanese owners. The LA Telephone Co. has been attacked by Negro press for failure to employ Negroes. This matter has been taken up with the FCC. The NAACP continues to be the most active of Negro organizations. Its program for the future will be that of dealing with housing, job employment, educational policies, legislation and race relations. The LACU has recently upgraded Negro deputies. Recently Inter-Racial Film and Public Sells has been organized in Los Angeles. Many prominent individuals of minority groups have joined this organization, which has as its purpose the integration of minority groups in jobs and career. The Walt Disney Studio has been experiencing difficulty with Negroes concerning the production "Song of the South". The LA Railway is

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COPIES <b>[REDACTED]</b>	DATE <b>[REDACTED]</b>	BY <b>[REDACTED]</b>
<p>ROUTED TO:</p> <p>100, Los Angeles</p> <p>110, Los Angeles</p> <p>120, Los Angeles</p>		

**CONFIDENTIAL**

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undertaken by the Little Theatre Guild of Los Angeles. The plan calls for a complete coverage of instruction in all phases of theatrical life. Regular classes in playwriting, acting and technical instruction will begin in January, with experts from Hollywood film studios, local and chain radio stations and legitimate stage actors as lecturers and assisting instructors. Final plans had been made the previous week, with LEON H. HARDWICK, theatrical editor of the Sentinel being elected chairman of the board. (u)

It went on to list the following as officers of the organization: "Officers are NOBLE SISKLE, president; OTTO JOHNSON, EARLY ROBINSON, RICK INGRAM and LOUISE BRAVERS, vice-presidents; LAURA BOWMAN, executive secretary; FLORENCE CAHILL, recording secretary; BERNICE COOK, corresponding secretary; CLARENCE MARGRAVE, financial secretary; LOREN MILLER, parliamentarian; NORMAN O. HOUSTON, treasurer; MEREDITH HATCHER, assistant treasurer; Rev. WALTER J. BRYANT, chaplain and B. S. BRATTON, auditor." (u)

"LEON MOSE has been elected honorary president with such figures as these being considered for the advisory board: OSBERT WELLS, HENRY BLANKFORD, Rev. CLAYTON RUSSELL, CLARENCE MUSE, KENNETH WHITMAN, W. CARTER, FRANK TUTTLE, FLORENCE MILLER, LEON WASHINGTON, JR., JEAN BROOKS, IRVING WEST, CHARLOTTA BASS, JOHN HARFIELD, HELEN GARAGAN, ARCH JOELIN, DUDLEY NICHOLS and PAUL ROBINSON." (u)

The organization is in the process of diving into two groups known as the Executive and Dramatic Section. The Executive section will conduct all of the business affairs, the Dramatic Section to deal with the rehearsals and instruction. The dramatic section is to be called the Bronze Showcase. LAURA BOWMAN has been elected Executive Director of this branch. At various intervals it is contemplated that playlets, skits and other dramatic works will be presented at community affairs. The purpose of such skits is to train prominent youngsters for starring roles and offer outlets for experienced players. The same plan applies to radio productions. (u)

HORACE WILLARD of C.B.S. will be in charge of the radio division and will assist in training students in this work. A 5,000 membership campaign has been launched with membership to the guild being open to interested laymen, as well as theatrical aspirants. (u)

Further information concerning this guild can be obtained at the temporary guild headquarters, 1130 West 35th Street, telephone Parkway 0791, or by contacting LEON HARDWICK, Sentinel office, 1050 East 43rd Place, telephone Adams 8194. (u)

In an article appearing in the December 21st issue of the Sentinel, it related that CLARENCE MUSE, veteran stage and screen actor, had endorsed the Inter-Racial Film and Radio Guild. The article further (u)

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**CONFIDENTIAL**

went on to relate that JOHN HUGHES had started investigation into the picture "Whole Hogs", which is in the process of being filmed at the Walt Disney Studios. Apparently the Disney Studios is experiencing considerable difficulty with Negroes in the filming of this picture, as will be reflected hereinafter in this report. Also included in this article was an open letter written by HUGHES in which he commented on the picture "Whole Hogs". HUGHES stated that he had been called in by the Disney Studios and put on salary to render an expert opinion on the contemplated picture. HUGHES stated that he had rendered this opinion and that the studios had objected to it. (u)

HUGHES stated he desired that the Negro characters be depicted as dignified characters, whereas studio officials insisted on portraying the Negro in an inferior capacity. In concluding the letter HUGHES made a strong appeal to the Negro press and right thinking Negroes to take action against this type of policy on the part of studio officials. (u)

In the January 14th issue of the Los Angeles Sentinel an article appeared entitled "Guild Starts Machinery to Block Anti-Negro Movies." The article went on to relate that many national leaders had endorsed the guild, two of which were GEORGE SCHUYLER, New York Editor of the Pittsburgh Courier, and ADAM CLAYTON POWELL, Jr., Congressman-elect from New York. The article went on to relate that the guild, which was formerly known as the Committee for Unity in Motion Pictures, was recently incorporated under the laws of the State of California. (u)

The organization has established its permanent headquarters at 3835 Wilshire Boulevard, Los Angeles, and the Board of Directors is headed by NORMAN O. HUSTON, Secretary and Treasurer of the Golden State Life Insurance Company of Los Angeles. Within the next few weeks, according to the article, outstanding representatives of the Chinese, Mexican and Jewish groups are to be added to the guild. (u)

The objective of the organization, according to CALVIN PETERSON, Jr., is to integrate leaders of all walks of life to aid the guild's program by protecting the characterization of all minority groups on the Broadway stage, radio and in motion pictures, by scrutinizing the scripts in collaboration with actors, writers, producers and the Days office, also the special guild board. A national research board is also being formed. HARRY LAWRY, official West Coast representative of the N.A.A.P.C., has been chosen temporary publicity director for this. (u)

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~~CONFIDENTIAL~~

*File*

[REDACTED]

(u)

In contacts with MGM Studios, Columbia Studios, Paramount Studios and RKO Studios made by Special Agent [REDACTED] during the month of December, 1944, there were no indications of [REDACTED] of [REDACTED]

[REDACTED]

(u)

[REDACTED]

(u)

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## Section 552

## Section 552a

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100-135-26-145, pg. 44

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CIVIL RIGHTS COMMITTEE

COMMITTEE FOR UNITY IN MOTION PICTURES  
COMMUNIST POLITICAL ASSOCIATION

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CONGRESS OF INDUSTRIAL ORGANIZATION

[REDACTED]

DINING CAR EMPLOYERS' UNION  
DISCRIMINATION  
DISNEY, WALT

[REDACTED]

FAIR EMPLOYMENT PRACTICES COMMITTEE

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1  
THIS CASE ORIGINATED AT

WASHINGTON, D. C.

FILE NO. 100-22539

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REPORT MADE AT

LOS ANGELES

DATE WHEN MADE

3/29/45

PERIOD FOR WHICH MADE

1/21-26/45

2/1, 3, 5, 11, 12, 15/45

3/1-3, 7-15/45

REPORT MADE BY

INTERNAL SECURITY (R)  
HATCH ACT.

SYNOPSIS OF FACTS:

CLASSIFIED BY: SP-8  
DECLASSIFY ON: DATE 6-21-89

[REDACTED]

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ADJUTANT GENERAL  
OFFICE  
DATE 3-21-45

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Bureau File #100-334331  
Report of Special Agent [REDACTED]  
Washington, January 10, 1945.  
Bureau letter, January 12, 1945.  
Washington Field teletype, March 10, 1945.

DETAILS:

[REDACTED]

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b.2\*MOTION PICTURE SOCIETY FOR THE AMERICAS

The International Motion Picture Almanac 1943-1944 lists a Motion Picture Society for the Americas at 6331 Hollywood Boulevard, Hollywood, California, and states that it was formed in conjunction with the United States Co-ordinator of Inter-American Relations as a clearinghouse for information on motion picture problems in the Western Hemisphere. It maintains offices which serve as the Government's headquarters for visiting South and Latin American dignitaries and representatives, and also as a meeting place for the group interested in problems of this nature. The officers of the society are listed as follows:

I. FRANK FREEMAN, Chairman of the Board (Vice President, Paramount Studios)  
 WALTER F. WANGER, President and Managing Director. (Producer, Universal Studios.)  
 S. J. MAMMI, Vice President (M-G-M Studio executives)  
 KENNETH MACDONALD, Vice President (Producer, 20th Century-Fox)  
 NELSON JONES, Secretary  
 P. R. GUTH, Treasurer.

The directors of the Society are:

BART KILLBERRY	SAMUEL GOLDWYN
ALFRED HENOLD	B. B. RAHANE
GEORGE GAGNALL	CHARLES F. KOERNER
FRED HENDERSON	L. B. RAY
J. I. BRENN	DAVID O. SELZWICK
GEORGE W. COHN	GEORGE STEVENS
WALT DISNEY	KENNETH THOMPSON
WILLIAM GOETZ	H. M. MARKER
	CLIFF FOLEY

The foreign committee of the Society is listed as follows:

ROBERT E. VOGEL, M-G-M, Chairman  
 WALTER F. WANGER, Universal  
 HAROLD SUGARMAN, Universal, Secretary  
 JACK CUTTING, Walt Disney Studios

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ANDREW A. MELLAND, Association of Motion Picture Producers  
WALTER WATZ, Republic Studios  
WILLIAM GORDON, MEO  
JACKSON LAMBERT, Motion Picture Society for the Americas.  
KLAU LEVY, Columbia  
LUTHER LURASCHI, Paramount  
KENNETH MACGONAN, 20th Century-Fox  
CARL SCHAEFER, Warner Brothers.

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TITLE OF CASE [REDACTED] (S) b-1		REPORT MADE BY SA [REDACTED]	TYPED BY [REDACTED]
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SYNOPSIS:

[REDACTED]

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BY [REDACTED] b-7c

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DISNEY, WALT

[REDACTED]

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## Section 552

## Section 552a

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# FEDERAL BUREAU OF INVESTIGATION

Form No. 1  
THIS CASE ORIGINATED AT **BUREAU**

REPORT MADE AT <b>LOS ANGELES</b>	DATE MADE <b>2/5/56</b>	PERIOD FOR WHICH MADE <b>1/25-27, 29-31/56</b>	REPORT MADE BY <b>[REDACTED]</b>
TITLE <b>[REDACTED] b.7c</b>			CHARACTER OF CASE <b>SECURITY OF GOVERNMENT EMPLOYEES</b>

**SYNOPSIS OF FACTS:**

**[REDACTED]** b.7c  
b.7d

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REFERENCES: San Francisco airtel to Los Angeles dated 1/23/56  
Washington Field letter to Bureau dated 1/26/56

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<p>⑥ - Bureau (140-11144) (AIR MAIL - REGISTERED) 1 - Los Angeles (140-1847)</p>	<p style="text-align: center;"><b>FEB 6 1956</b></p> <p style="text-align: right;"><b>RECORDED &amp; INDEXED</b> <b>EX-107</b> b.7c</p>
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[REDACTED]

[REDACTED]

[REDACTED]

WALT DISNEY, [REDACTED]

declined to furnish signed statements or appear before a security hearing Board.

*Amended Page*

LA 140-1847

ADMINISTRATIVE

Investigation at Walt Disney Studios was conducted

by SA [REDACTED]

b.7c

[REDACTED]

[REDACTED]

[REDACTED]

b/s  
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[REDACTED]

[REDACTED]

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ADMINISTRATIVE PAGE

*Amended*

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## Section 552

## Section 552a

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LA (240-1847)

ADMINISTRATIVE

Investigation at Walt Disney Studios was conducted by

SA [REDACTED]  
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[REDACTED]

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## Section 552

## Section 552a

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